

# THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.



FRANK DANIELS.

## THE USHER.



Mrs. Potter's improvement is marked. I saw her in *The Marriage Spectre* the other evening for the first time since her return to this country, and the beautiful but crude amateur I remembered was scarcely recognizable in the representative of Francine, a woman with artistic resources, with plenty of dramatic *savoir faire*—in short, an actress. Mrs. Potter's acting has the merits of sincerity and earnestness. She has learned much in the good old school of practical experience, and she will learn more.

I wonder who made the adaptation of *Francillon* for the Potter-Bellw company? It is clumsy in places. For instance, one of the women characters says to the husband, Lucien, "I have been a woman longer than you." The line has a meaning in the original play where it is spoken to the wife. In the last act of *The Marriage Spectre* the wife is tricked into confessing her innocence by her husband. In *Francillon* she is trapped by the Baroness, who is a clever woman and not the lay figure that she has become in the mutilated translation. With all its faults, however, the public likes the play. The engagement at the Fourteenth Street has been marred by a succession of very large audiences composed of fashionable folk—an unusual sort of audience for that theatre.

*The Sun* is a contemporary that boasts of its good English. The boast is not altogether unfounded—although its standard is not so high, in this respect, as that of the *Post*, the *Times*, or the *Tribune*—but it is guilty frequently of solecisms, more or less serious. For instance, the *Sun*, nine times out of ten, uses the word "financial" where it ought to use the word "pecuniary." The dramatic column sins now and then. On Sunday, speaking of Frank Gilmore's appearance in a curtain-raiser at the Standard, it said, "he has been loaned to Charles Frohman's Comedians." Loan happens to be a noun; its use as a verb is incorrect and objectionable. The *Sun* intended to convey the idea that Mr. Gilmore has been lent to Charles Frohman's Comedians, or that Daniel Frohman has made a loan of Mr. Gilmore to Charles Frohman's Comedians. It is just as well to be accurate when accuracy is proudly professed.

Tired of waiting for the extraordinarily delayed decision of the General Term of the Supreme Court in the Sanders case, the Anti-Gerry Society, through its counsel, Wales F. Severance, has sent a bill to Albany to still further amend Section 292 of the Penal Code so that there shall be no doubt whatever respecting the permission granted under the Stein amendment to children to sing and dance as well as to act, under license from the Mayor. Petitions to the legislature to act speedily on this bill are being circulated for signature among managers and actors, and there is every probability that the legislature will act and in such an unequivocal manner that its intentions cannot again be thwarted or obstructed by Mr. Gerry, under cover of a legal fog. Every member of the profession is concerned in this final effort to put an end to Mr. Gerry's dictatorial interference, and the Anti-Gerry Society should—and no doubt will—receive the unconditional support that it deserves.

Projects for building new theatres in New York abound. Most of them come to nothing. The reason is not difficult to find. Capitalists and investors look askance at theatre ventures. They have an idea that the business is largely speculative and, therefore, uncertain. They get that idea from the precariousness of road company management, I think. Theatre management in this town has rarely been unprofitable. I cannot recall an instance where the lessee of a first-class theatre has been put out for non-payment of rent or where such a theatre has stood idle a day for lack of a good tenant. Notwithstanding these facts, and the equally significant one that theatre property pays a higher percentage on the money invested than hotels, apartment houses, office buildings, stores, or residences, capitalists are shy of putting their money into it, and when

they do, they demand securities and conditions of the lessees that they would not dream of demanding in other cases.

As things are now, to build a theatre in a desirable situation in the metropolis means a very large outlay of cash. A site costs from \$25,000 to \$300,000. A building, up to date in architecture and decorations and conforming to the rigid building laws, costs from \$150,000 to \$200,000 more. The new Empire—a small house only one lot of whose site is Broadway property—represents, I am told, an investment of nearly half-a-million dollars. The rental is \$40,000 a year. It is difficult to find men outside the profession who will put half-a-million into theatre property. It is difficult to find men in the profession who have got the half-a-million to put in themselves. For these reasons managers of existing theatres have little fear that competition will increase disastrously.

The report last week that Edwin Booth intends to return to the stage next season was denied promptly. From those that know his broken condition, it received no credence. It is sad to contemplate the fact, but the fact is evident, nevertheless, that Mr. Booth has given his last performance.

New York will have grand opera in any event next season. Mr. Abbey has said it. The probabilities are that the Metropolitan will be restored and preserved for the uses for which it was dedicated. If, however, the plans looking to this consummation fail, Mr. Abbey will give a short season at either the Academy or Carnegie Music Hall.

Edward M. Bell has been reinstated in Mr. Palmer's stock company, and his associates and friends are heartily glad of it. Mr. Bell's physician certified that he was under the influence of drugs on the night that his performance of *Lord Windermere* caused comment, and his manager evidently is convinced that the physician's statement explains the whole matter. Mr. Bell is a gentleman. The notoriety connected with his suspension from the company caused him the utmost mortification. His acquittance of responsibility lifts a heavy weight from his mind, besides giving satisfaction to many persons.

"The Referee"—Colonel Frank Burr, I believe—of the Philadelphia *Times*, takes issue with me on the subject of the death of young leading actors of the first class. He names Maurice Barrymore, Paul Arthur, William Morris, "and a dozen other talented young men"—who are they?—and concludes that "really there was never so large a crop of strong young men to do good work as there are now." That remark will cause a broad smile to expand the collective managerial countenance, and to ravel up the managerial sleeve of care, for the time being. How about the period, not so very remote, when Charles Thorne, James O'Neill, Louis James, Charles Coghlan, Harry Montague, Frederick Warde, Thomas W. Keene, and George Clarke were handsome and vigorous and popular young leading men? Thorne and Montague are dead, and George Clarke is still in the stock at Daly's, but the others are successful stars, adding steadily to their fame and coining money by their talents. Will "The Referee" venture to predict that a day will come when his "large crop of strong young men" will ascend into the empyrean? Does he pretend to say that Barrymore will ever reach a higher plane than he occupies to-day? That Paul Arthur (where did "The Referee" get the idea that Mr. Arthur is a leading man?) will bring a worshipped public to his feet? That people will one day flock to see the suave Herbert Kelcey and the dense William Morris, who will then be making triumphal tours of the land? Of course, strange things happen nowadays. Nevertheless, I pause for a reply, meanwhile suggesting that Commissioner Brennan differs from "The Referee" as to the size of the present crop of strong young men.

## THE PHENOMENAL WANG.

The third season of Wang will begin about Sept. 1, 1893, with a special cast headed by Edwin Stevens. The new production will be under the special supervision of the author and the composer, J. Cheever Goodwin and Woolson Morse, will have new scenery from the brush of Emil Grie, new and original costumes by Henry Dargan after Captain Alfred Thompson's original sketches, and new properties by Edward Seidle. The opera will be rehearsed and staged by Henry Cripps.

## ANOTHER THEATRE PROJECT.

William H. Crane is considering a proposal made by capitalists that he manage a theatre they propose to build on Broadway above Forty-second Street. About a year ago a similar proposition was made to Mr. Crane, but he rejected it because the house offered was a small one and he could make more money on the road and during a three months' engagement annually in a large theatre in this city. The new house, if built, will be called Crane's Theatre. The comedian will give his answer this week.

## GOSSIP OF THE TOWN.

Marie Hubert Frohman will close her season of eighty-four consecutive weeks at Patterson on March 15.

Ethel Fuller says that the statement that she is starring with a piratical repertoire company is unfounded. She is at her home in South Norwalk, Conn., and is negotiating for next season.

Al. Morrissey is in charge of the front of the house for *Ninety Days* at the Broadway. He was formerly business-manager of Charles Frohman's Comedians.

"The Mirror—always the most reliable—is now the newsiest of theatrical journals."—HUC McGREGOR.

Dangers of a Great City, National Theatre, Philadelphia, March 20, with a great cast.\*\*

L. M. Crawford is trying to organize in Denver a company to erect a new theatre in that city.

The engagement of the Warde-James company at the Tacoma Theatre on Feb. 15 and 16 was most successful.

Hart Conway's farce-comedy, *An Innocent Impostor*, was acted for the first time in the Schiller Theatre, Chicago, recently, and though presented by amateurs, it seems to have scored a decided success.

Tony Pastor has engaged through his Paris agent Mons. Desert, Mlle. Marthy, one of the reigning sensations of the vaudeville in that city. She is said to be a very clever mimic and a superior se-à-comic singer. Her talent for character work is described as comic but realistic. Mlle. Marthy is also young and attractive, and as no artist in her line has ever visited New York she will doubtless make an immediate hit.

Patti Rosa bought the first choice of boxes for the opening of De Grie's new opera house, at Atlanta, Ga., and at her suggestion the box was resold, the premium being donated to the Grady Hospital.

Charles Mortimer will produce and manage a sensational melodrama called *The Express-Messenger*, written by Chester Holle and Wiltord Wilson, newspaper men of Austin, Texas. A full sized canal boat on the Erie Canal, the uncoupling from an engine, and robbery of an express-car, a revolving prison scene, and the interior of a concert and gambling saloon will be scenic and mechanical features.

"No theatre manager should be without *The Mirror*, no matter how small his pretensions are."—JAKE SCHWARTZ, Manager Grand Opera House, Bryan, Texas.

Carrie Reynolds was taken suddenly ill during the last act of *Jane* last Monday night in Philadelphia. Her place was taken by the stage manager, who finished the performance.

Florence Barnett, a variety performer, met her former sweetheart with another woman on a Williamsburg ferry-boat last Thursday morning and jumped into the East River from the boat. She was rescued.

Each woman who attended the hundredth performance of *The Mountebanks* at the Garden Theatre received a silk box filled with fine candies and ornamented with a hand-painted valentine on the silk. An American Beauty rose was attached to the box with a satin ribbon. The souvenirs were designed by James W. Morrissey, and were presented with the compliments of Lillian Russell and Manager French.

Gypsy Alcott corrects an erroneous statement that she is at Huber's Museum telling fortunes. Miss Alcott has never told fortunes in museums. She is frequently engaged by society people as a palmist.

"The Union depot new-stands here sells from fifteen to twenty copies of *The Mirror* every week, besides having a number of regular subscribers from the town."—JOHN A. SCHICK, Bethlehem, Pa.

The lease of Manager Wilt, of the Pittsburgh Grand Opera House, will expire during the Summer of 1893. Several local managers are said to be among the bidders for the house. David Henderson, of the Duquesne Theatre, whose name has been connected with others in this connection, denies that he has made any application for the lease.

After the performance on Thursday last at Hoosick Falls, Maude Hillman and her company were tendered a banquet by Hoosick Falls Lodge of Elks, of which Manager W. G. Stelling is a member.

Last week Lewis Morrison and Rosalie Morrison played opposition engagements in St. Louis. Both did well. Manager Abram says he thinks it is the first time on record that father and child have been counter attractions.

Réha assisted at a parlor entertainment in Detroit last Tuesday, for the benefit of the local orphan asylum.

It is said that Paderewski contemplates a provincial tour of Great Britain and Ireland next Autumn.

I have not missed a *Mirror* since I came to London last July. It has been a source of the greatest enjoyment to me.—FLORENCE MACDONALD, leading lady, Kiralfy's Venice, Olympia, London.

Ed. Van Veghten has been specially engaged to play Ned Drummond in *The Wages of Sin* in Brooklyn, next week.

Frederick Standish, author of *Josephine and Catherine*, has written a melodrama called *Lest in the Adirondacks*. The characters include a mountaineer and his family, a trapper, a millionaire and his son, a desperado, a tavern-keeper and others peculiar to the Northern wilderness. Mr. Standish is now in New York planning to put the play on the road.

Duse will give an extra matinee to-day (Tuesday), playing in *Divorçons*, in response to professional requests.

Manager Jean Jacques, of Waterbury, Conn., and his wife (formerly Annie Louise Ames), rejoice in the birth on Feb. 14 of a son, christened John J. Jacques.

## GOSSIP OF THE TOWN.



Marie Hubert Frohman is so wedded to her art and so adverse to publicity outside of the theatre that there are few acquainted with her appearance off the stage. Curiosity as to her personality may be gratified by a glance at the above picture. Miss Frohman is now playing her seventy-ninth consecutive week, and her season has yet several weeks to run. There are few actresses that could withstand the strain of so protracted a tour, which has included a trip to the Pacific coast; but Miss Frohman loves travel, and despite the trying nature of her work in *The Witch*, she glows with health, and apparently could go on indefinitely.

It was reported last week that J. M. Hill had engaged the Manhattan Opera House for a Summer run of *The Fencing Master*. Oscar Hammerstein promptly denied the rumor.

Dangers of a Great City, National Theatre, Philadelphia, March 20, with a great cast.\*\*

Baron Louis Werthoff, leading man of the Wade-Leroye company, and Mabel E. Whiting were quietly married at the Saulton House, Mankato, Minn., on Feb. 4. The bride was a school teacher of Tracy, Minn. On their wedding trip they will visit Australia and Europe, returning in time for the opening of Mr. Werthoff's starring tour next August.

J. A. Solomon requests *The Mirror* to say that he has severed his connection as advance representative of *Hands Across the Sea* on account of a misunderstanding with an interested party that compelled his resignation.

Manager Alexander Comstock, of Niblo's, has replaced the twelve male ushers of that theatre with a dozen young women, who seem to perform the work satisfactorily. The new ushers are distinguished by Byron collars, long white cuffs and white aprons.

"Allow me to add to the congratulations you are receiving on the improvement of *The Mirror*. It is the best paper devoted to the interests it represents in this country."—HANS P. BLISS.

Good open time at Pythian Opera House, Jackson, Tenn., for firstclass attractions, from March 15 to May 15.\*\*

Colonel C. P. De Garmo has become connected with the Universal Advertising Company at 95 Washington Street, Chicago.

Professor L. J. B. Lincoln will preside at the meeting of the members of the Theatre of Arts and Letters in the parlors of Carnegie Music Hall next Saturday evening. A discussion of the play presented last week will be held.

Dangers of a Great City, National Theatre, Philadelphia, March 20, with a great cast.\*\*

The Phelps Music Company has just issued a popular song by Arthur Lockwood, entitled, "I'm Going to Make My Will." The air is of the "taking" order, and the refrain in three-four time is melodious. The words are of the comic variety.

The Pittsburg Elks will have a benefit at the Grand Opera House in that city on Friday night.

Some vandal destroyed nearly \$5,000 worth of pictures in the Alvin Theatre, Pittsburg, the other day. Manager C. L. Davis has offered a reward for evidence that will bring the culprit to justice.

The body of Henry C. De Mille was cremated at Fresh Pond, L. I., on Tuesday, and the ashes were sent to his family at Pompton, N. J.

The pretty and talented Rogers Sisters are engaged this week at F. F. Proctor's New Haven Theatre. The mandolin playing of one and the character impersonations of the other are extremely clever and refined.

Walter Ford has left the Deshon Opera company, of which he was leading buritone, to join Larry the Lord.

Wallace P. Keffler, manager of the Ada Gray company, denies the inference drawn from a statement published as to the payment of salaries of that company after the recent engagement at Niblo's. Mr. Keffler says that all salaries were paid in full, and that the engagement was profitable enough to warrant their payment.

Franklin Falls, N. H., has a new town hall that will seat 1,000 persons. It will be managed by Stevens and Young.

During his engagement at the Alvin Theatre, Pittsburg, two weeks ago, Charles L. Davis enjoyed two banquets given in his honor. At the close of the week he distributed gifts among the employees of the Alvin.

## THE NEW YORK DRAMATIC MIRROR.

**MR. ASKIN ANSWERED.**

In a communication last week from Harry Askin, manager of the Dixie Opera company, there was a reference to Josie Sadler, a former member of the company, which, although it seemed innocent enough on its face, was apparently intended to reflect upon Miss Sadler's good name. It is unnecessary to say that had *The Mirror* perceived the real meaning of this allusion it would have omitted that part of Mr. Askin's letter. The attack was uncalled for and contemptible, and we willingly give space to the following reply sent to us by the actress in question:

New York, Feb. 17, 1893.

To the Editor of the Dramatic Mirror:  
Sir.—In reply to Mr. Askin's letter, wherein he claimed that "I was carried through the country at the request of Mr. Fred. Lemoine," allow me to place myself in the proper light.

Mr. Harry Askin desired a clever woman, one who could introduce specialties, if necessary. My name was suggested to Mr. Askin by Mr. Lemoine and I was engaged by Mr. Askin.

Mr. Askin did this of his own free will, and there was no law compelling him to engage me. He certainly showed his business tact by engaging a woman he claimed "he did not want." I never before have been considered dead-mad in any company.

Mr. Askin did not want clever people. In his eyes a clever person was one who never worried him about salary, and who would listen to him while he cried and spoke of his starving family.

A clever manager is Mr. Askin—so clever that he allows a chorus girl to pull papers out of his pocket and to look at the receipts of the night before.

If Mr. Askin gets personal, he may be paying himself before long.

There is \$10 due me by Mr. Askin.  
Now that it is Lent, he will have a good chance to close his season—not on account of bad business, for his business is great, but to square himself in New York. You're respectfully,

Josie Sadler.

In gratuity assailing the writer of the foregoing it is highly probable that Mr. Askin made a mistake of judgment.

Mr. Lemoine, also, has something to say in answer to Mr. Askin's letter, and he says it characteristically as follows:

"Mr. Askin says in his letter: 'Fred Lemoine was paid in full and I have his receipts.' I present my consummate friend with a large green wreath. He is the champion fabricator of America. If I had the money he owes I could star Duse and Bernhardt four years to losing business."

"I noticed his letter was signed by every member of his company—twenty-five in all. He advertises sixty performers. He had sixty originally, but thirty-five were injured getting off the cars backwards, the first season being always the worst. That list of names reminds me of the Guttenberg entries: all go to 1 and take your pick—with your own odds. Askin certainly has a corner in unknowns."

"But the majority of his company would sign anything, so long as they could see the country. How many times has he landed them in some juicy mill town and make them play a matinee, telling them it was Christmas? I saw him catch them four times with his Christmas gag. If I were Askin I wouldn't tell the company about Garfield's death until the McKeesport week."

"Why, Askin would sign his cheque for a stack of wheats. He is a clear case of Hungry Joe. (Music cue for 'Boys Together')."

"The law is framed for the bilk. You can't arrest a man in New York for debt. If you could, Broadway would look like the Deserted Village."

"Some day my friend Askin may be discovered with a large sandbag on his chest—and the cars will still keep running. I have met quite a number of these slick boys, but I've failed to find any results for their slickness—not even a set cottage."

"Askin had better come home and let the sheriffs return to their families while they can yet be recognized. Let him come home and take his medicine and bring his lemonade comedians with him—not forgetting his thin-lipped friend Stevens. There's a chance for Stevens on the new cable road."

"I have just written a new play for Mr. Askin. It is entitled *Lord Bilk*. His friend on the *Dramatic Nuisance* will back him."

**MR. KEENE'S SOUVENIRS.**

Members of the Washington Press Club have requested Thomas W. Keene to place on exhibition his collection of souvenirs. The collection is at Mr. Keene's home on Staten Island. It includes a historic jeweled scimitar, presented to Mr. Keene ten years ago by the Turkish minister; a decanter with the first Napoleon's monogram, purchased in France by one of Mr. Keene's friends; many valuable badges given to the tragedian by fraternal orders; a solid silver wreath from the Press Club of Pittsburgh; another silver wreath presented to him by the mayor and citizens of Cincinnati; a cardinal's ring set with diamonds, rubies and sapphires in the form of a cardinal's hat, and worn by Mr. Keene in Richelieu, a jeweled star, once worn by Edmund Kean, and other valuable and interesting articles. Mrs. Keene has a necklace of thirteen diamonds, the gift of a number of societies that wished to show appreciation of favors received from Mr. Keene.

**EDWARD A. BRADEN'S ENTERPRISES.**

Edward A. Braden, in conversation with a *Mirror* reporter, yesterday, said that during the season of 1892-3 he will manage the comedian Thomas J. Keogh in a comedy-melodrama called *A Pretzel*. Mr. Braden says it will be a scenic production with comic and sensational features. He will also star Edward C. Hayes in a production of *The Bells*, and in addition to these enterprises he will control *The Cannon Ball Express*, which he says has had an excellent success.

**WILDER TO TOUR.**

Before long Marshall P. Wilder will tour the country, supported by a company of performers whom he dubs "companion entertainers." He will be under the exclusive direction of the Fred. Fleishman agency, of Chicago. The principals in his support will be

Cerelia, who plays on fourteen different musical instruments; Carlotta Gilman, the soprano, and Edwin F. Kendall, the pianist.

**LOOKING FOR A FORTUNE.**

Jeff. D. Bernstein, the husband and manager of Vernona Jarreau, is looking for a fortune. Years ago his father, Isaac Bernstein, was one of the organizers of the Louisiana Lottery. Bernstein lately bought out one of his two associates. He kept his investment a profound secret, even his family being ignorant of it. Nine years ago he died worth half a million, leaving his property to his wife. A year after his death his shares of the lottery stock were found in his safe. His heirs tried to bring about a settlement with the lottery company, and J. A. Morris, then the main owner, is said to have offered them \$1,500,000, but this was refused. Five of Isaac Bernstein's six heirs began a suit three years ago for an accounting and for Bernstein's share of the profits in the lottery company. Jeff. Bernstein is one of these heirs.

**MISS VERONA AND ORPHEUS.**

An item concerning Irene Verona, of Koster and Bial's, in our last issue, contained several errors, which Miss Verona herself corrects in a letter which says: "My first appearance in this country was as Evangeline in Edward E. Rice's production at the Fourteenth Street Theatre in October, 1885—rather more than seven years ago. I have never sung Eurydice, and the part of Pluto, which I am now playing, is the first and only time I have taken part in Offenbach's Orpheus. My first appearance at the Bijou Opera House was on March 19, 1888, as Finette, in the first production of *The Pearl of Pekin*."

**TAUNTON'S NEW THEATRE.**

The new Taunton, Mass., Theatre was opened on Saturday by James Powers in *A Mad Bargain*. The house was crowded, the audience numbering 1,600. The new house is one of the finest known in a provincial city. Its stage is larger than that of any theatre in Massachusetts save the Boston Theatre, and has all modern appliances. There are dressing room accommodations for sixty persons. The building is heated by steam and lighted by electricity. The theatre has been leased by Rich and Harris, of Boston, and Harry Jordan is resident manager.

**A THEATRICAL INDEX.**

*This Week's Advertisements in the Principal Cities of the Country.*

**CHICAGO.**

**MEMPHIS.** Academy of Music. Auditorium. Casino. Chicago Opera House. Clark Street. Coliseum. Grand Opera House. Hotel. Hirschfeld. Hooley's. McVicker's. Schiller. Windsor. Front's.

**PHILADELPHIA.** Arch Street. Bijou. Broad Street. Grand Street. Chestnut Street. Opera House. Empire. Folger's. Kensington. Lyceum. National. Park. Peacock's. Standard. Walnut Street.

**BOSTON.** Boston. Bowditch Square. Columbia. Gloucester. Grand Opera House. Hobart Street. Museum. Park. Tremont.

**BALTIMORE.** Ford's Opera House. Hartigan's Academy. Holiday Street. Hotel. Howard Auditorium. Kilham's Monumental.

**CINCINNATI.** Fountain Square. Grand Opera House. Hedges'. Heyl's. Beck's. Proctor's. Price's Opera House. Walnut Street.

**PITTSBURG.** Alvin. Academy of Music. Duquesne. Grand Opera House. Harris.

**ST. LOUIS.** Grand Opera House. Hagan. Hirschfeld. Olympic. Price's Standard.

**WASHINGTON.** Ely. Ford's. Star. Music Hall.

**KANSAS CITY.** Gillis' Opera House. Grand. Compton.

**ST. PAUL.** Tabor Grand. Broadway.

**MINNEAPOLIS.** Bijou. Opera House. Grand.

**DENVER.** Taylor Grand. Broadway.

**NEW ORLEANS.** Academy of Music. Grand Opera House. New Charles. Garden Court.

**MILWAUKEE.** Bijou. Davidson.

**SAN FRANCISCO.** Bush. Baldwin. Stockwell's.

**NEW YORK THEATRES.****OPERA THEATRE.**

Broadway and 46th Street.

ABSOLUTELY FIRE PROOF.

Most successful play ever produced in New York.

CHARLES FROHMAN'S COMPANY.

**THE GIRL I LEFT BEHIND ME**

Written by Belasco and Fyles.

"Best American play." Herald.

Evenings at 8:15. Matines Wednesday and Saturday.

Third Month.

**NEW YORK THEATRES.****LYCEUM THEATRE**

Fourth Avenue and 42d Street.

DANIEL FROHMAN. Manager

MATINEE WEDNESDAY. Washington's Birthday

Third Month.

No Matines Thursday of This Week.

**AMERICANS ABROAD**

At 8:15. Matinees Saturday.

Secure seats two weeks ahead.

**TOM PASTOR'S THEATRE**

Fourteenth Street, between 3d and 4th Aves.

Matines, Tuesday and Friday.

PAQUETTE. KELLY. BUSH.

Filon and Errol, Bonnie Thornton, Ward and Vokes, Lester and Wilson, Lillian Western, Sam Denair, Kittie Burke, The Heclettes. Special matines Wednesday.

**G. E. JACK'S THEATRE**

Corner 21st Street and Third Avenue.

Matines: Monday, Thursday, and Saturday.

Bartlett Campbell's Masterpiece.

**WHITE SLAVE**

Next Week—THE DAGO.

**IMPERIAL MUSIC HALL**

Broadway and Twenty-ninth Street.

Evenings, 8 to 11. Matines Tuesdays, Thursdays, Saturdays, 8 to 10.

**GILSON, FOUGERE, ETC.**

Elm Place, near Fulton Street.

WALLACE MCCUTCHEON. Manager.

Matines Wednesday and Saturday.

**HALLEN AND HART**

In the New Musical Farce-Comedy.

**THE IDEA**

Next Week—MAVOURNEEN.

**COLUMBIA THEATRE**

Washington and Tillary Streets.

EDWIN KNOWLES & CO. Proprietors.

**THOS. Q. SEABROOK**

and his clever company in the comic opera.

**THE ISLE OF CHAMPAGNE**

Next Week—John Drew in *The Mask'd Bell*.

**ASPENWOOD THEATRE**

Broadway and 41st Street.

EDWIN KNOWLES. Sole Proprietor and Manager.

Matines Wednesday and Saturday.

**CHARLES FROHMAN'S CO.**

The Latest, Brightest and Funniest of Farces.

Comedies.

**HIS WEDDING DAY**

Next Week—THOS. Q. SEABROOK.

**COL. WILLIAM E. SINK'S NEW PARK THEATRE**

COL. WILLIAM E. SINK, & MR. WALTER L. SINK, Managers.

The Leading and the Elite Theatre of Brooklyn.

This week.

Matines, Wednesday and Saturday.

HOYT'S.

A TEXAS STEER

With Tim Murphy and a select cast.

Next Week—Richard Mansfield in *The Scarlet Letter*.

**CLIFFORD AVENUE THEATRE**

Corner South 8th Street and Broadway.

LAURENT HOWARD. Manager.

Matines Wednesday and Saturday.

**GUS WALLIERS**

in

**APRIL FOOL**

Next Week—Jeffreys Lewis.

**C. R. CLIFFORD.**

Author of Dr. Cupid and other plays.

326 Chestnut St., Philadelphia.

**Managers, Attention!**

I am author of the following plays: *Zoro*, the Magic Queen; *He, She, Him, Her; Jerry*; *The New Only*; *A Farmer's Daughter*; *The Irish Corporal*; *Out of Sight, A-sleep and Awake*; *The Beautiful Slave*; *The Painter's Daughter*; *Only a Woman's Heart*; *A Woman's Love*; *The New Clemency Case*, introducing "The Man from Chicago"; *One Woman's Fate*; *A Beautiful Friend*; all of which have been successfully played for more than one season. I also control Bartlett Campbell's play of *Fate*.

Any of the above plays for rent next season except *Zoro*, which has been secured by T. E. Mills, and *Out of Sight* which I have sold to John Major. For terms address

C. R. GARDNER,

## ELEONORA DUSE.

The Postponed Return of Miss Duse—Why She Desires Silence to the World and Retains Her Strength for Her Art—A Strange Story. Now First Total-Silence Follows in Venice Since Macbeth's Silence.

Eleonora Duse's life, so far as the public is concerned, is confined to the footlights. She is singular among actresses of the present day in that she sedulously avoids channels other than those of her art for acquiring publicity or advertisement.

When the curtain falls in the theatre she vanishes, not to be seen until it rises again.

This separation of the woman from the actress—insisted upon in the smallest particular by Signora Duse—has won for her the respect of a few while it has excited incredulity in the minds of many.

Persons superficially observant attribute her attitude to a shrewd desire to pique the public curiosity—to a determination to pursue an idiosyncratic course in order to obtain advertisement by seeming to shrink from it.

This supposition is a rank injustice to Duse, who is nothing if not genuine. The *Musso* is in possession of certain information that explains and justifies (if justification be necessary for what on its face evinces character and good taste) her peculiarity—certain facts that are as interesting and as strange as is the woman herself.

It is in no spirit of inconsiderateness for Signora Duse, whose great gifts this journal has extolled without reserve from the beginning of her New York season, that we make public the matters that have come to our knowledge. It is done to show to our readers the uncommon and admirable character of the woman who has brought the metropolis of the new world to acknowledge her supremacy in the same way that she won the homage of the capitals of old Europe.

It is thought by hundreds that have witnessed her remarkable performances at the Fifth Avenue Theatre that Duse is slightly contemptuous, if not ungracious, in her manner toward the public. It is noted that she is indifferent to applause; that she shows carelessness or reluctance in acknowledging the enthusiastic tributes of her adorers.

It has probably never occurred to her critics that there may be other reasons for these appearances than indifference or contempt—that her mournful eye and her pathetic expression of countenance when she drops the masque, may have a deeper source and significance.

In Venice—on the Grand Canal—there is an ancient palace wherein, according to a legend still extant, the hapless Desdemona dwelt.

If you doubt the legend, your gondolier will point triumphantly to the overhanging balcony and to the windows of the very room in which Desdemona spent her youth—before the Moor “did beguile her of her tears”—and, in the face of that unanswerable evidence, your skepticism must take wings.

The balcony is covered with flowers and trailing plants. An evening, varicolored, tempers the hot sun of noon. Behind the screen of flowers are easy chairs, couches, and soft cushions.

On that balcony and in the room behind it Signora Duse has spent the happiest days of the past few years of her life. The Venetian palace is her home, and in the vacation or whenever her professional duties give her a brief term of rest she hastens to it.

She is known to everyone in Venice—by name. The Venetians are proud of her and of the fact that the empress of the Italian stage loves and makes her residence in their city. But her seclusion is preserved there almost as rigorously as in New York.

She has a few intimate friends—not more than a dozen—who live in neighboring palaces, and between whom and herself there are bonds of sympathy. Often she glides through the Cast frequenting lagoons on moonlight evenings, and on rare occasions she is seen at La Fenice in a box; but it is seldom that she is seen elsewhere.

Duse's married life was not happy. Her husband—an actor—was her inferior in talents as in other respects. They separated. Except to apply for a share in her earnings, at intervals he never troubles her—for which consideration, at all events, he deserves some credit.

The unfortunate union was not altogether productive of regrets. The child that came of it is the great actress' chief joy in life. This daughter—now nearly sixteen—is being educated in a convent. The idol of the mother, whose own childhood was spent in struggles against gnawing poverty, the young girl has been the object of the deepest solicitude and the tenderest care.

It is for the daughter's sake that Signora Duse is bent on amassing a fortune. Having felt the sharp pangs of necessity herself she is determined that her child shall be insured for life against the fluctuating caprices of fortune.

And there is reason for this prudent foresight. It is not likely that the genius of th-

greatest of modern actresses will long illuminate the stage.

According to our information—which comes from a source that leaves little room for doubt respecting its accuracy—Eleonora Duse has been marked for a victim by the most dread of human enemies. She has heard the fatal sentence pronounced by the medical authorities of Europe. The respite may be long or short, but foreknowledge of the inevitable is possessed by her.

Whether the sufferings and the privations of her early youth sowed in her breast the seed of consumption we do not know, but it is likely that they prepared the way for it. It is not tuberculosis—or what is commonly called hasty consumption—that has attacked her. Were her malady of that order, her days upon the stage would be short, indeed. It is pulmonary phthisis, of the slow, wasting description, that has given its fell warning.

When the medical verdict was rendered, Duse asked how long she had to live? The specialists were reticent, and would venture no definite opinion. It was then that she made up her mind to coin her art into the most money in the shortest time possible, that she might bestow upon her daughter independent wealth.

She left behind her the boundaries of Italy—where she had won matchless fame—and entered fields where the pecuniary rewards were greater. To Petersburg, to Vienna, to Berlin she took her transcendent powers, and with them made golden conquests. All this within the past year. After the present American engagement she will go to London, and next season she will return to the American Eldorado.

Does not this willing consent to leave her native country, to which she is deeply attached, indicate the feverish eagerness with which she is prosecuting the object of her life?

Bearing this condition of affairs in mind, it is not strange that Duse lives in the strictest retirement. If she allowed herself to assume social obligations the strain would be too great.

She knows that there is just so much of the candle left to burn. She lights it in the theatre, where it flares unstinted. When the performance closes it is husbanded jealously.

Duse's sole companion in this city is an elderly woman, who has been her intimate friend for years. She is an Austrian, and an accomplished pianist, who has played frequently before the Emperor and his suite. She is with the actress constantly, guarding her from intrusion and annoyance, and forming virtually her only avenue of communication with the outside world.

Four performances a week are all that Duse's strength will suffer. She could vastly increase her profits and those of the management if she were able to give the usual number of representations. The first week of her engagement at the Fifth Avenue she was compelled to omit one performance.

She has found our treacherous climate extremely trying. Each performance she gives makes a heavy drain upon her vitality. She goes to her apartments and to bed and there remains until a rehearsal or the next representation demands her presence again at the theatre.

She makes no parade of her weakness. Phthisic sufferers are usually hypersensitive to observation of their condition. Besides, Duse is literally obliged to keep herself aloof for the reasons already stated.

Is it strange, considering the peculiar circumstances, that Duse is, or seems to be, indifferent to the enthusiasm that her achievements produce?

Is it in any sense odd that she avoids and eschews interviewers, lion-hunters, autograph-hounds, and all the other more or less intrusive, impertinent, annoying and time-wasting persons to whom a great actress, sojourning among us, is an object of consuming interest and curiosity?

Is it to be marvelled at that the spirit of mirthfulness looks out of her wonderful Italian eyes and that an expression of deep sadness abides in her face when, acknowledging applause, she drops the masque momentarily?

There has been little of romance in Duse's life. Her marriage and her separation were prosaic, commonplace. Through all her career she has kept her name spotless.

“A great actress—a good woman.” That describes her.

She used to be a devout Catholic. Through early adversity and later unhappiness religion was her staff and her comfort.

It is said that her views have been modified, if not wholly changed recently in this respect.

A couple of years ago there came to Venice a remarkable Russian, his wife and children. He is described by those that have seen him to be one of the handsomest men that nature ever produced. But what he lacked in physical attraction is compensated for by his brilliant mental powers.

At different times he has been a journalist, a novelist, a diplomat, a dabbler in polemics,

Since making his residence in Venice he has taken up painting, and in spite of his brief preparatory study his pictures are already in great demand and they fetch large prices.

This Russian seems to practice successfully a sort of intellectual hypnotism. Few that come within range of his cynical, witty, disputatious conversation escape its influence. It is said that he has caused priests to forsake the altar and scores of titled men and women to give up their faith.

And yet he is not an agnostic or an infidel of genuine purpose. It is believed that he is insincere by the very persons whose cockle shells he drags from calm security to thrust upon the troubled sea of skepticism. He seems to exercise his mental sorceries in a spirit of grim saturnity.

The Russian was inducted into the little community of Duse's friends more than a year ago. She used to recline among these friends upon her balcony and while the artist talked listened intently and watched him closely with her great sad eyes.

One day, not long after the Russian began to frequent the palaces of Duse and her friends, the latter discovered that the image of Mary the Virgin, which had always stood in her chamber, had been replaced by a bust of Voltaire.

Being good Catholics, they became greatly alarmed at this. They concluded that the mind of the great actress—whose temperament is high-strung, emotional, and subject to morbidity—was falling under the dangerous hypnotic influence of the ugly Russian cynic, and they welcomed, therefore, the professional arrangements whereby Duse soon began a tour of other countries.

The biographical sketch issued by the management proclaims Duse's age to be thirty-two. She is in reality thirty-six. She is a young woman yet. Let us hope that it will be long before her destiny is closed: that her indomitable will and her physical resources will enable her to outravel the grizzly phantom that is dogging her footsteps.

## MURDOCH AT EIGHTY-TWO.

The recent erroneous statement that the veteran James E. Murdoch was dead has brought to *The Mirror* several communications of interest. A. W. Whipple, librarian of the Cincinnati Public Library, writes:

“That glorious representative of the drama, James E. Murdoch, is still alive, and though weak in body, has the same great intellect and marvelous voice that he possessed in his palmiest days. Mr. Murdoch resides at his place, ‘Roadside,’ Reading Road, near Oak Street, Cincinnati, surrounded by his family of three devoted daughters and four grandchildren, from whom he receives constant care. He is house-bound, and in his bed most of the time, but is alive to all that is going on in the literary, the political, and the dramatic world.

“He has just put on paper biographies of three Western actresses of his day—Eliza Riddle (the mother of Kate Field and a contemporary of Fanny Kemble), Eliza Logan, and Julia Dean. Mr. Murdoch's sketches are full of interest and appreciation. His fund of reminiscence is wonderful, and he can place and classify any important actor or actress since his advent on the stage to the date of his retirement.

“James E. Murdoch was the Romeo to Fanny Kemble's Juliet in 1831, and also to the beautiful Ellen Tree, afterward Mrs. Charles Kean. His career on the stage was a series of triumphs which he is enjoying in the Winter of days in his home, and in a city whose people are proud of him, and who appreciate his genius and know him as a citizen.”

Mary Timberman, of Madame Jananschek's company, writes from Montreal that a recent letter from his daughter tells her that Mr. Murdoch is in fairly good health, and that last Jan. 25 he celebrated his eighty-second birthday.

## THE OPERA HOUSE PLANS.

The Metropolitan Opera House property was sold last Tuesday at auction to James A. Roosevelt, president of the company, for \$1,425,000. A representative of Oscar Hammerstein first bid \$750,000 for the property. Mr. Roosevelt represented the several interests of stockholders, especially those of the nine—Adrian Iselin, G. T. Haven, S. D. Babcock, G. F. Baker, Elbridge T. Gerry, A. D. Juillard, Luther Kuntze, J. Pierpont Morgan and William C. Whitney, who have become identified with the movement to re-establish opera, and will hold the property a reasonable time for the perfection of any plan that will preserve the Opera House for its original purpose.

Henry E. Abbey, in an interview with a *Musso* reporter, said that he considered it probable that the gentlemen above would restore the house for grand opera. He would in that event provide the opera.

Mr. Abbey will next season produce grand opera in New York in any event, as well as in other cities, as all of the company he had engaged for this season before the burning of the Opera House were under contract for next year. He had received a cable from Madame Melba expressing her pleasure at his arrangements for next year.

If the Opera House is not repaired, “we shall consider New York next season just as we would the other cities in which we shall produce grand opera, and arrange accordingly.”

<sup>139</sup> Wanted, at Washington St. Opera House, N. Y., X. V., Graves & Roth, Mgrs., an attac-  
e. for Easter Monday, April 3, for a benefit.



CLARENCE EDWIN FLEMING.

Clarence Edwin Fleming, for the past eight years manager for Rosina Vokes, was born in New York city on Jan. 2, 1857, of theatrical parents. His father, William M. Fleming, was an actor and manager of note some thirty years ago. He died in 1866. The elder Fleming successfully managed and appeared at the old National and Howard Atheneum in Boston; the Bowery and Burton's old Chambers Street Theatre in New York, and in the old Southern Circuit, comprising theatres in Macon, Atlanta, and Savannah, Ga., and Charleston, S. C. During his management of this circuit the war broke out, and as his sympathies were Northern, he enlisted in the Union army, and through the influence of Horace Greeley, who was an intimate friend, he was given a commission, and at the close of the war was brevetted a colonel for his active and valuable services. The mother of Clarence Edwin Fleming, Emily Chippendale, was a daughter of the late Mr. Chippendale, familiarly known as “Old Chip,” who was for many years first old man and stage manager of the Haymarket Theatre, London. Before Mr. Fleming was associated with Miss Vokes he had engaged in amusement ventures, in all of which he revealed the characteristics that now mark him—modesty of manner combined with ability and efficiency of the first-class in his field. He is a brother of Maybury Fleming, dramatic editor of the *New York Mail and Express*.

## ABOUT THE BASOCHÉ.

The Basoche, which will be presented at the Casino on Feb. 27 by the Duff Opera company, is an opera comique in three acts, produced for the first time at the Opéra Comique in Paris, the libretto by Albert Carré, and the music by André Messager. The English dialogue is by Sir Augustus Harris and the lyrics are by Eugène Odilon. The opera was brought out by D'Oyly Carte in London at the Royal English Opera House on Nov. 3, 1891. It was produced by Mr. Duff's company New Year's week at Chicago. The plot deals with the adventures of the famous poet Clement Marot, who is La Basoche—the principal tenor role. The principal soprano role is Marie d'Angleterre, wife of Louis XII. of France. Louis XII. is the basso, and Colette, a peasant, is the soprano. Elaborate scenery is being made. The three acts present a Public Place in Paris, 1512, interior of the Pewter Platter Inn, and the great hall in the Palace of Louis XII. Mr. Duff's company includes Helen Bertram, Juliette Gordon, Villa Knox, Helen Von Doenhoff, Drew Donaldson, Charles Bassett, J. H. Ryley, John J. Rafael, Charles Greene, William Hamilton, and Henry Leoni.

## ABBOTT AND TEAL SEPARATE.

Charles Abbott and Ben Teal have just dissolved the partnership that has existed between them for two and a-half years. The separation is dictated by business reasons simply, and the relationship of the two managers remains as amicable as before. Mr. Teal sold out his interest in the concern to Mr. Abbott, who will continue to control Niobe and will also make some new productions on his own account, the first of which will be *A Debt of Honor*, by Henry Guy Carleton. Mr. Teal is getting ready a new comedy of an unique description, which he expects to have ready for production early next Autumn. The details he will announce later. It is likely that he will go abroad in the Spring to make one or two special engagements for the company. Meanwhile he is considering offers to put on one or two important productions for other managers.

## FRANK DANIELS.

On the first page of *The Mirror* this week is a portrait of that very popular comedian, Frank Daniels. Mr. Daniels is remembered as having first attracted attention in the part of Sport in *The Rag Baby*. He next appeared in an adaptation of Anstey's whimsical story of “Vice-Versa,” under the title of *Little Puck*, and in this permanently fixed himself as a fun-maker fully entitled to stellar honors. Mr. Daniels has not been seen here in Dr. Cupid, his latest and present vehicle, but from all accounts it is very successful. His personality and his method are so amusing that it would be a poor farce indeed that he could not impart humor to. Mr. Daniels enjoys the esteem and friendship of a wide circle.

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## WASHINGTON, D. C.

Mr. Goodwin always draws crowded houses here, and during the past week the attendance has been especially marked upon the occasion of the presentation at the National of his new play, *A Guided Pool*. Mr. Goodwin's work in this play is notably artistic, and the audiences throughout the week were enthusiastic in their applause. Lizzie Edison Collier made an admirable Margaret Minnie Dupree was a charming matineé in the part of Nell. She has appeared in Washington before, and the peculiar charm of her voice is familiar to all of the frequenters.

That popular old landmark, The Old Homestead, drew crowded houses at Albaugh's throughout the week. While this play has been presented here many times in the past, Denman Thompson has not appeared in the leading role. *Nobis* 20-25.

Julia Marlowe was the attraction at the Academy of Music 13-14, and was greeted by well filled houses at each performance. Miss Marlowe's interpretation of the Shakespearean drama is always pleasing. Her support is an unusually capable one.

*Fields and Hanson's Drawing Cards* was well patronized throughout the week. Sam T. Jack's *Lilly Clay's Society* co., appearing in two new burlesques, Christo-Colombo and *Mazeppa*, 20-25.

*Master and Man* was at the Bijou.

On Tuesday afternoon *The Crimes of Normandy* was given at the National Theatre by amateur talent, for the benefit of a local charity. Many distinguished people were among the patrons, and the cast included Bertha Lincolne, Serpollet, and Alice Johnson as *Isolde*, both of whom have figured in professional casts. It is only fair to say that the chorus was one of the most effective ever heard in this city. The music was under the direction of Bushnell Cloward.

The libretto of the comic opera, *My Friend the Captain*, produced at the Grand Opera House in St. Paul, last week, was written by a Washington man, Charles P. Reese, the music being by George R. Kessier, of Chicago.

A letter received here from Portland, Ore., announces the highly successful appearance of a Washington baritone-singer, J. A. Adrian Epping, in *The Bohemian Girl*. Mr. Epping sang the role of the Count, and the opera was put on under his direction. Mr. Epping was a pupil of Signor Maica.

On the afternoon of 10, McRitchie's *Old Coat* was presented at the Academy of Music by local talents. This play was written by Engineer Alderice. It was first given three years ago in St. Louis, where it made a decided hit. Since that time it has been revised, and several charming scenes have been introduced. The dialogue is bright and witty. The chief role was sustained by Mr. Alderice himself, who had the entire management of the entertainment.

Week before last, Manager Rapley, of the Academy of Music, with the consent of Miss Marlowe, mailed to several thousand of Washington theatre-goers, with the request they indicate their choice of plays in the following list of Miss Marlowe's repertoire: *As You Like It*, *The Hunchback*, *Cymbeline*, *Romeo and Juliet*, *Flaming of the Sirens*, *Twelfth Night*, *Ingmar, Much Ad' About Nothing*, *Fyrmation and G-sates*, and *Rogues and Vagabonds*. Over eighty per cent. of the replies received expressed a preference for *Twelfth Night* and *The Hunchback*. These plays, therefore, took the first place in Miss Marlowe's repertoire.

During the last evening of Modjeska's engagement at Albaugh's, in this city, Mr. J. W. Albaugh, the manager of this house, took the title role in *Macbeth*. This is the first time in five years he has faced an audience. His work on this occasion is said to have been really magnificent acting, and the applause which followed had that spontaneity that is always a guarantee of genuineness.

John Marlowe has been selected by Mrs. Way Wright Sewell to deliver the address on "Woman's Influence on the Stage" during the National Women's Congress at the World's Fair at Chicago, on May 6.

On the first night of Mr. Goodwin's engagement in this city, last week, the members of the Press Club attended in a body, in compliment to that actor's assistance at the recent Press Club's entertainment in this city.

## EDWARD OLDHAM.

**DENVER.** The openings Monday 13, were all large despite an inclement night, and the attendance at each house during the week, especially at the Broadway, was excellent.

At the Tabor Frank Daniels produced *Dr. Cupid*, a money-making successor to the money-making Little Pix. Daniels is very funny in any character I ever saw him, and his co. is large and capable. *Bostonians* 20-25.

At the Broadway a particularly pleasing vaudeville programme was given by the Hopkins Trans-Oceanic Star Special co. The bright particular star in the carefully selected lot of specialists is the girl who does such wonderful things with his hands, Treacy. He is featured in the printing more than any other member. They are all exceedingly clever, however. J. F. Sheridan in *Pun* on the Broad 20-25.

At the New People's *The Ring of Iron* was the bill. Ethel Tucker is still at the head of the company which gives her fairly good support. While in Denver Baroness Blanche had put on record a document giving bill of sale of everything pertaining to the Baroness Blanche Theatrical co.—costumes, personal property, box office receipts, etc. It was said to have been done to keep off the hands of avaricious Eastern creditors who might possibly want to interfere with the Western tour. The instrument was made in favor of her sister in New York.

Upon their return from Salt Lake the Brinkman Quartet will tarry here a while and give some concerts before going East.

There has been uncertainty as to Padrewski's dates, but unless the named concert again changes his mind, he will be with us April 20-25.

Denver has always been a remarkably good stand for the Bostonians. There is no other organization of its kind that is so popular. A series of crowded houses will be theirs.

L. H. Crawford, the Topeka manager, is still talking about his new theatre in this city. He says the ground, which will be broken in April, will cost \$100,000, and that the building will be a \$300,000 structure. But he doesn't say where it will be.

The Hungarians Band at the Tabor will go on the circuit during the Bostonians' engagement.

## W. P. FRASER.

**PROVIDENCE.** Ross and Charles Coghlan in *Diplomacy* began their week's engagement 13 at the Providence to a large audience, notwithstanding the inclement weather. The support is strong, and the piece made a very favorable impression. The week's business will undoubtedly be satisfactory. *Mina Glebe-Milner* 20-25.

The Dazzler opened for a week 13 at Keith's and is playing to the capacity of the house. The piece contains many bright and clever features, all of which were received with marked appreciation. The advance sales are unusually large, and the engagement, James T. Powers in *A Mad Bargain* 20-25.

At Lathrop's Museum 13-14 Roland Reed's *Humbleton* was given by the stock co., with Jay Hunt as Jim Lester, and Franklin Bell as Mrs. Araminda Pomsky, to very large audiences. Little Charlotte, Lathrop's baby star, played a part of Freddy in a remarkable manner. Specialties were introduced by Long and Everett, King Brothers, Ben Dodge, and Hartley and Keeler. *Colonel Sellers* 20-25.

The Rents section Burlesque co. began their week's engagement 13 at the Westminster 13, to a well-filled house. The specialties were cool, and the applause frequent. *South Sea* or the *War* 20-25.

The Players' Club, a local organization under the management of John McCoy, presented *The Farmer's Daughter* at the Palma Theatre 13-14. The leading roles were taken by Nellie Deverish and J.

Padrewski gave a concert in Infantry Hall before an immense and cultured audience. The hall was packed solid and for the benefit of the hundreds who were turned away, Manager Lowe has arranged for a second concert to be given Easter Monday.

A grand sacred concert for the benefit of St. Joseph Hospital was given at B. F. Keith's Opera House 13 before a large audience. Mr. Keith tendered the house, lights, etc., and the following local talent gave assistance: American Band; Providence Opera House Orchestra; Keith's Opera House Orchestra; Charles Endale, pianist; Mrs. J. Lemire, contralto; Dr. Davis, tenor; W. R. Lane, bassitone; and a chorus of one hundred under the direction of Joseph Hesse. About 2,000 was realized.

The Brown University Minstrel co. gave an entertainment in Talcott Theatre 13-14, and thereby added a new sum to the treasury. The programme included various specialties by the members and a tableau vivant Shakespeare's Antony and Cleopatra, written expressly for the occasion by Mr. Charles Lowenberg, leader of Keith's Opera House orchestra.

Manager George E. Lothrop has received from J. Watson Morton a play entitled *The Outlaw*, a dramatization of the German play, *The Robbers*. The author is Mrs. Watson Morton.

Congrove and Grant, proprietors of The Dazzler, were here 13-14.

Ben Hall, of the Museum Quartette, was badly injured 13 by the premature discharge of a gun.

Leader D. W. Reeves, of the Gilmore Band, was in the city 13.

J. Francis Kirke and Mollie Wood (Mrs. Kirke) are the happy parents of a boy born 13.

Elwin F. Gillett, in advance of *Minnie Galley-Haynes*; John F. Harley, of James T. Powers' co. and P. A. Paulsen, of *The South Before the War*, were here 13-14.

A large "drop-in-the-slot" music box has been added to the lobby of the Westminster.

HOWARD C. RIPLEY.

## BOSTON.

Unquestionably in Aristocracy the best acted play of the season was produced at Ford's Grand Opera House 13 to a large and enthusiastic audience. While it may be a debatable question as to whether this drama is the strongest that has emanated from the pen of Bronson Howard, certainly it is in itself a powerfully constructed play, exposing the weaknesses of a certain class of Americans, and the evils they are apt to encounter in their heedless rush for imaginary distinction. But while there may be a question as to the comparative strength of this play, none exists regarding the manner of its production. Bronson Howard was never better interpreted; the acting was simply superb. In the cast were Wilton Lackey, William Faversham, Frederick Bond, J. W. Pigott, Edwin Worthington, Neil Warner, S. Miller Kent, Bruce MacRae, Henry W. Montgomery, Harold Howard, Viola Allen, Blanche Walsh, Henry Tracy, and Josephine Hall.

At Harris' Academy of Music McFee of Dublin was presented minus the star, John T. Kelly, who was too ill to appear. Mr. McFee was impersonated by Harry Kelly, a son of the comedian, and it is sufficient to say that the son is not the equal of his father, and does not apparently make any serious attempt to attain that distinction. The large audience was, however, indulgent and contented themselves with enjoying the songs and dances of the life of the performance, vivacious Little Florrie West. Among the co. were Adeline Randall, who sang here last year, in the *Sea Queen*; Nellie Page, Alice Oakley, Josephine Ditt, and Lida Long.

A large audience at the Lyceum 13 saw the first production in Baltimore of Archibald Clavering Gunter's dramatization of the well known novel, "My Official Wife," which was presented by Minnie Seligman, assisted by her husband, Robert L. Cutting Jr., and an excellent co. The play is not lacking in interest, although it is by no means a finished piece of dramatic work. Miss Seligman works marvels with the material at her command, and even her performance leaves her hearers to desire that they had seen her in something more worthy of her efforts. Mr. Cutting has much to overcome, but he has an excellent presence, and wit and conscientious work may yet succeed. The supporting co. included R. Patton Gibbs and William F. Owen.

A drama illustrative of the wild West, entitled *The Devil's Mine*, was the attraction at the Holby Street Theatre. The play is of the well known type of border drama that seems to be ever popular with the masses, and the exciting incidents and hair-breath escapes were pictured by a very fair co., of which Trasy Hamilton and Fred. Darby were most favored with the applause of the audience. The co. includes James Mack, W. T. Clark, John Purdy, Charles H. Morris, Harry Putnam, and Carrie Lee.

At the Howard Auditorium, C. W. Williams' big co. gave a very enterprising vaudeville performance in nine acts. Mr. Williams was avenging in his ventriloquism, and the others in the co. proved thoroughly acceptable to the large audience that filled the theatre to overflowing. Among the stars were Matthews and Harris, Carr and Jardine-Richards, Mike LeVine, Frank Riley, A. Von Goede, and Mason and Tolson.

The Lilly Clay co. appeared at Kernan's Monumental Theatre to a large audience. The performance began with the burlesque *Christiansburg*, Alice Gilmore appearing in the title role. In the variety entertainment were Julia Neily, Mazur and Abaco, Howe, and Wall and McLeod.

Apropos of the article in last week's issue of *The Mirror* on the misleading reports printed in the *New York Herald* regarding the alleged rudeness of E. H. Sothern to Mrs. General John Gill while the former was in Baltimore a few weeks ago, it is needless to say that the incident referred to never occurred, and the facts upon which the story was based were even more flagrant and preposterous than those upon which rested that tale of Amelia Earhart's portrait adorning the walls of the White House. As another instance of this habit of picking up gossip without ever stopping to consider the fact, witness the report in a contemporary journal, the *New York Dramatic* — of the engagement of Tunis F. Dean to Mrs. P. Harris, both of whom are members of the firm of Harris, Britton and Dean, proprietors and managers of Harris' Academy of Music. This report was contradicted in last week's issue, and I might say that here it had never even reached the dignity of a rumor. Mrs. Harris, by the way, leaves for New York in a few days, where she will remain for some time.

The opening of the new house of the Journalist Club was largely attended by the members of the profession playing both here and in Washington.

In the death of John H. Robinson, President of the Bay Line of steamers, the drama loses a liberal patron and the profession a good friend.

WILLIAM J. O'BRIEN, JR.

## ST. PAUL.

E. S. Willard appeared at the Metropolitan Opera House 9-10 in *The Midshipman*, The Professor's Love Story and *A Fool's Paradise*. This talented actor was created by full houses at advanced prices. Marie Cradock is brilliant taking in her roles. Annie Carlton, Louis Moore, Harry Cane and F. H. Tyler met with merited recognition. The plays were well staged and the singing very effective. *Burnham* 13-14, opening to S. R. O. each evening. *Miss Belmont* 13-14, *Power* of the co. 13-14.

At Lathrop's Museum 13-14 Roland Reed's *Humbleton* was given by the stock co., with Jay Hunt as Jim Lester, and Franklin Bell as Mrs. Araminda Pomsky, to very large audiences. Little Charlotte, Lathrop's baby star, played a part of Freddy in a remarkable manner. Specialties were introduced by Long and Everett, King Brothers, Ben Dodge, and Hartley and Keeler. *Colonel Sellers* 13-14.

At the Olympic Theatre the stock co. presented *The Brahmins and The Twins*. A good co. of specialties 13-14 to fair houses. New people: Dolle Weston, Frank Swan, Katherine Lewis and Paul Arthur.

At the Lyceum the stock co. presented *The Brutes* and *The Twins*. A good co. of specialties 13-14 to fair houses. New people: Dolle Weston, Frank Swan, Katherine Lewis and Paul Arthur.

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## AT HOME.

Mr. E. J. HENLEY and his company of players will be "at home" to their friends at  
HERRMANN'S THEATRE

Commencing next Monday Evening, Feb. 27, when will be presented Mr. Stange's psycho-dramatic sensation,

## YESTERDAY

And Mr. Burnard's  
Screaming Comedy.

## OUR CLUB

## CORRESPONDENCE.

## ALABAMA.

**BIRMINGHAM.** — OPERA HOUSE (George P. McDonald, manager): T. W. and C. B. Mulrily's co. presented Tar and Tartar at matinee to a large and fashionable audience 11. — THEATRE (George P. McDonald, manager): The Baldwin-Melville co. presented their repertoire of popular plays to S. R. O. week of 6-11. Patti Rosa 13; Men and Women 14.

**SELMA.** — ACADEMY OF MUSIC (Charles G. Long, manager): Tar and Tartar scored a success 9, playing to the full capacity of the house; S. R. O. crowded long before 8 o'clock. B. P. O. E. Social Session 13; Men and Women 14.

**BIRMINGHAM.** — O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Charles H. Froneman's co. presented Men and Women 8, 9 to large and well-pleased audiences. Patti Rosa 10, 11; good and delighted audiences. The Birmingham Kyles, of which organization Miss Rosa is an honorary member, turned out in uniform thirty-five strong to witness Miss Rosa in Dolly Varden. Patti Rosa visits no city in the South where she is more appreciated than in Birmingham.

**HUNTSVILLE.** — CITY OPERA HOUSE (Fred. N. Kraus, manager): Whiford Clark in Tit for Tat 11; fair business. Heinrich Comedy co. failed to fill 12.

**TUSCALOOSA.** — OPERA HOUSE: The Dr. Bill Comedy co. canceled their engagement for 12, at the Academy of Music. They will remain in Mobile, 13, on account of Mardi Gras.

## ARKANSAS.

**PINE BLUFF.** — OPERA HOUSE (Henry Berns, manager): Richard Mansfield and stock co. in Beau Brummell 11; satisfactory business.

**PORT SMITH.** — GRAND OPERA HOUSE (H. C. Hunt, manager): Dark 6-11. Duncan Clark's Female Minstrels billed for 12, and Robin Hood Opera co. for 13; large advance sale for the latter.

## COLORADO.

**COLORADO SPRINGS.** — OPERA HOUSE (S. N. Nye, manager): A large audience greeted A. P. Burbank and Bill Nye 9. Every one was well pleased.

**FORT COLLINS.** — OPERA HOUSE (Jay H. Boughton, manager): Noble's Dramatic co. for the week, beginning 1, in Reuben Glue, Uncle Dan'l, Rose of Killarney, East Lynne, Lucky Ranch, and Little Lord Fauntleroy. Good houses have been the rule, and the performances were appreciated.

## CALIFORNIA.

**SAN DIEGO.** — FISHER OPERA HOUSE (John C. Fisher, manager): A Turkish Bath did a fair business 5. — ITEMS: The co. remained over Sunday and spent the day visiting some of the numerous resorts in this vicinity.—Matt R. Berry, in advance of the Spider and Fly 10, was in the city 5.

**STOCKTON.** — OPERA HOUSE (George Mother-sole, manager): Old Homestead played to S. R. O. 7, 8. — A Trip to Chinatown 15; Leavitt's Spider and 17. — AVON (Epsford and Vinton, managers): The Wards continue to draw fair houses with After Dark and Shamus O'Brien. — ITEMS: Edwin C. Chastain has been installed business manager and Louis X. Ritzan musical director of the Yosemite Theatre. — A Social Session given by B. P. O. E. 8-11 to members of The Old Homestead and Ward co. was largely attended.

**LOS ANGELES.** — GRAND OPERA HOUSE (McLain and Lehman, managers): Late comers were confronted with the standing room sign at Marie Heath's Turkish Bath 7. Richards and Prince's Minstrels 12, 13; But Nye 12; Latinations 13 March 4. — LOS ANGELES THEATRE (H. C. Watt, manager): National Pageant 9-10; M. B. Leavitt's new Spider and Fly co. 12-13; Ole Olson 13, 14; John Dillon 13, 14. — PARK THEATRE (Fred. Cooper, manager): S. O. C. co. in Siberia presented the Two Old City Cyclers. John Dillon 13; Turkish Bath 15.

## CONNECTICUT.

**NEW HAVEN.** — HYPERION THEATRE (E. B. Bunnett, manager): A Tempest Seer to the capacity of the house 11. Cast good, including H. Barr, a New Haven. Hallen and Hart in their new and amusing skit, entitled The Idea, had a large and well-pleased audience 11. Had it not been for the storm it would have been a case of S. R. O. Natural Gas 12; James T. Powers 13; Isle of Champagne 13, 14. — STAND OPERA HOUSE (G. B. Bunnell, manager): The Oscar 9-11; did a satisfactory business and pleased their patrons. — SOUTH BEFORE the War is doing very well 12-15. Police Patrol 16-18. — NEW HAVEN OPERA HOUSE (C. H. Smith, manager): The Wine of Peril, with Dave Murray leading, had only fair houses 9-11. Wilbur Opera co., in a change of bill daily, opened to two large houses 12. The engagement is for a week and will prove profitable. Susie Kirwin is the bright particular star. Co. as whole excellent.

**MERIDEN.** — GRAND OPERA HOUSE (Belknap and Jennings, managers): The Wilbur Opera co. 6-11 in The Mascot and Neil Gwynne, Two Vagabonds, Grand Duchess, Bohemian Girl and Ermine brought to a close a most successful week. The closing performance packed the house and standing room was gone before 8:30 P. M. Never in point of numbers has there been a matinee as large as that of 11 at this theatre. A Dark Secret was presented 12-13, and was well put on. Our man Ross is with the co. Our Irish Visitors, The Police Patrol and Bartholomew's Equine Paradox are to follow. — BUNNELL'S THEATRE (E. S. Gibbons and co., managers): Crossen's co. in The Banker's Daughter 10 gave a creditable performance to light business. John C. Rice is better than ever in A Knotty Affair, but his support is mediocre with two exceptions. Business was large 11 and applause frequent. The new version of The Clemencean Case did not shock our theatregoers, which accounts for business not being greater. Donnelly and Girard 11; Under the Lion's Paw 12; Lost Paradise 13; Newton Beers 12; Barry and Fay's co. 12; Devil's Auction 13. — ITEMS: Our local city fathers occupied boxes at Neil Gwynne by the courtesy of the resident managers and of Manager Leggett, of the Wilbur Opera co., and applauded with the rest of confirmed first-nighters. — Nelson Bonham, a local restauranteur, gave an elaborate supper and reception to the principals of the Wilbur Opera co. 8 after The Royal Wedding had been sung.

**MERTHYR.** — PROUD'S OPERA HOUSE (F. W. Lloyd, manager): Newton Heers in Lost in London to fair houses 10, 11. Donnelly and Girard turned on a new meter of Natural Gas 12, which was as effective in keeping the audience in good humor as if it had come from a dental laboratory. The Crust of Society 12, 13.

**NEW YORK.** — BROADWAY THEATRE (E. L. Denison, manager): Thomas Q. Seabrooke and his splendid co. gave a capital performance of The Isle of

Champagne to a crowded house 13. Duff Opera co. in La Basoche 22. — BREED OPERA HOUSE: Dark.

**BRISTOL.** — OPERA HOUSE (C. F. Michael, manager): Cupid's Chariot 10; small house; performance satisfactory.

**MIDDLETON.** — THE MIDDLESEX (J. Claude Gilbert, manager): Louise Avelline in The Runaway Wife 13; small business; heavy storm. The dancing of Gerrie Stanwood was well received.

**REDRIDGE.** — DELEVAN OPERA HOUSE (T. H. Delevan, manager): Two Old Comies was well received by a fair sized audience. Charles McCarthy in One of the Bravest to a large house. A Texas Steer 10; crowded house. Uncle Tom's Cabin, matinee and evening, 11; large house. Halien and Hart in The Idea captivated a crowded house 12.

**WATERFORD.** — JACQUES' OPERA HOUSE: Kajana attracted a good-sized audience 13. On to Donnelly and Girard and one of the best comedy cos. of the season in Natural Gas filled the house. Remenyi and his concert co. highly entertained a good-sized audience 11. Gus Williams with an excellent support, presented his new play, April Fool, to large audience 13. — ITEMS: Manager Jacques has been presented with a son and heir, and is receiving the congratulations of his host of friends.

**WINSTED.** — OPERA HOUSE (J. E. Spanplind, manager): Cupid's Chariot 9; small but well pleased audience. Charles McCarthy's One of the Bravest 10; fair-sized audience. Howorth's Hibernica 13; medium business.

**WILLIMANTIC.** — LOOMER OPERA HOUSE (J. H. Graw, manager): Professor Bartholomew's Equine Paradox to large and delighted audiences 9-11.

**NEW BRITAIN.** — OPERA HOUSE (John Hanna, manager): Kajana to good house. Natural Gas 13; packed house. — RUSSIAN LYCROFT (J. Claude Gilbert, manager): The opening of this new and elegant theatre by the Cogilians in Diplomacy 13; promises to be a brilliant affair. Prices are fixed at \$2, \$1.50 and \$1; first choice of seats will be sold at a discount.

**BIRMINGHAM.** — STERLING OPERA HOUSE (M. M. Johnson, manager): Cupid's Chariot 9; fair house. One of the Bravest 13; large house. Police Patrol 13; crowded house.

**NEW LONDON.** — LYCEUM THEATRE (A. H. Chappell, manager): Bartholomew's Equine Paradox 13-15; fair business. Thomas Q. Seabrooke's Isle of Champagne, which is booked for 16, has a large advance sale.

## DELAWARE.

**WILMINGTON.** — GRAND OPERA HOUSE (W. R. Williamson, manager): James T. Powers in A Mad Bargain 13; good business. The Country Circus drew three packed houses 14, 15. Turning people away at the evening performances. Kidnapped was presented 16 to a good-sized house. — ACADEMY OF MUSIC (W. D. Brown, manager): The Clemencean Case 16, 17; return engagement, good-sized audiences.

## FLORIDA.

**JACKSONVILLE.** — PARK OPERA HOUSE (J. D. Burbridge, manager): Frank Mayo in Davy Crockett 7; good business. Bon. H. W. I. Ham lectured on "The Georgia Cracker" to a small but highly pleased audience. Primrose and West's Minstrels 10, 11; excellent performances to large houses.

**OCALA.** — MARION OPERA HOUSE (J. W. Sylvester, manager): Frank Mayo in Davy Crockett 10; large audience.

**PEPSACOLA.** — OPERA HOUSE: Cox and Tate, managers; Dr. Bill 11; good house. The comedy and co. were well received. Patti Rosa 12.

**NEW WEST.** — ODD FELLOWS OPERA HOUSE (J. Otto, manager): Hazel Paige co. in repertoire 6-11; good performances; excellent business.

**ITEMS:** The above named co. spent a great deal of time in fishing, etc., while in this city, and expressed themselves as being well pleased. They have met with unbounded success all through the State, and play return dates at most every point. — Manager Otto has received the bill of lading for 30 opera chairs with which he is going to refurbish the house in a week or two.

**TAMPA.** — BELL'S OPERA HOUSE (J. O. Bell, manager): Lecture, entitled "The Georgia Cracker," by Hon. H. W. J. Ham, of Georgia 12; fair business. Frank Mayo in Davy Crockett 13.

## GEORGIA.

**ATLANTA.** — DE GIVE'S OPERA HOUSE (Paul De Give, manager): Lillian Lewis 8, 9; small business; poor performance. — THE GRAND (J. L. De Give, proprietor): Men and Women 10, 11; S. R. O. Splendid performance. Primrose and West's Minstrels 13, 14; Prodigious Father 12, 13. — EDGEWOOD AVENUE THEATRE (B. W. Kleibacker, manager): Ricketts' Mathews co. 6-11 continue to play to good business. — A Legal Document 13-15; The Damned 10, 11. — ITEMS: De Give's magnificent new opera house, the Grand, was formerly opened to by Professor May's co. in Men and Women to the largest audience ever assembled in an Atlanta opera house. It was Mr. De Give's intention to open the Grand with Fanny Davenport, but the house could not be completed in time for her engagement. The Grand has a seating capacity of 2,700 people (the third largest in the United States) and for elegance and real artistic beauty it is second to none. The drop curtain, which was painted by Frank Cox, of New Orleans, represents Shakespeare reading one of his plays to Queen Elizabeth, and is a beautiful work of art; the boxes, twenty-two in number, are handsomely draped and form a very pretty picture. The stage is the best equipped in the country. Hon. Clark Howell, editor in chief of the Atlanta Constitution, presented Major John B. Goodwin, who formally dedicated the house, stating that Mr. De Give had built a theatre of which any city in the country might well be proud, and highly commended him on his enterprise and public spirit. After the dedication there were many calls for Mr. De Give, and Mr. Howell requested him to kindly step forward and be presented, but Mr. De Give, who is a very modest man, could not be induced to come forth from his place of hiding. Sanford Cohen (who is managing the Southern tour of Men and Women and through whose efforts the house was opened by that co.) was radiant in a new dress suit, which had been specially bought for the occasion. — Herbert Mathews, who managed The Barber of the Rhine at the Fifth Avenue last summer, has associated himself with Tom Ricketts, and is now playing stock in this city at the Edgewood Avenue Theatre. He is meeting with well merited success, as his co. is a splendidly balanced one. — The new programme for the Grand is a beauty. It is gotten out by our efficient bill-poster, Martin Dooly. — Men and Women is the best balanced co. that Mr. Frohman ever sent South, and fully deserved the success they met with here.

**AMERICUS.** — GLOVER'S OPERA HOUSE (Cain and Brown, managers): Dr. Bill was presented under the management of George W. Sammons 7; to a moderately large and appreciative audience. Patti Rosa 17.

**COLUMBUS.** — SPRINGER OPERA HOUSE (C. P. Springer, manager): Jeffreys Lewis 8; small house. Tar and Tartar 10; Men and Women 13; both to crowded houses.

## ILLINOIS.

**ALTON.** — TEMPLE THEATRE (G. H. Wortman, manager): The Lewis Morrison co. presented

Faust to a good-sized house 8. The play was staged and acted magnificently, and the electrical effects were loudly applauded. Lewis Morrison, the star, was unable to appear as Mephisto owing to a threatened attack of pneumonia, and his place was well taken by W. F. Owen, usually cast for Faust. The Robin Hood Opera co. in De Koven's

Theatre 10; small house; heavy storm. The dancing of Gerrie Stanwood was well received.

**SHEDDIE-TOWN.** — THE SHEDDIE (J. Claude

Gilbert, manager): Louise Avelline in The Runaway Wife 13; small business; heavy storm. The dancing of Gerrie Stanwood was well received.

**REDRIDGE.** — OPERA HOUSE (C. F. Michael, manager): Cupid's Chariot 10; small house; performance satisfactory.

**INDEPENDENCE.** — THE REDRIDGE OPERA HOUSE (C. W. Williams, manager): Gioriana 11; packed house; delighted audience. Sumter to Appomattox 12; fair house; home-talent.

**OKLAHOMA.** — MASONIC OPERA HOUSE (R. L. Briggs, manager): The Jane Voorhees co. in Only a Farmer's Daughter and The Clemencean Case, 7; light business.

**MUSCATINE.** — TURNER OPERA HOUSE (B. Schmidt, manager): Corse Payton with a good co. to good houses week ending 11. Charles Hanford in Julius Caesar 12; Danger Signal 13; Jack 14.

**QUITOWA.** — GRAND OPERA HOUSE (Ed. Goodman, manager): Linden Dramatic co. week of 6-11; fair business.

**DAVENPORT.** — BURRIS OPERA HOUSE (Charles Kindt, manager): The Power of the Press 9; good performance to a medium-sized audience. Two Sisters to a large house 10. Charles Hanford in Julius Caesar 11; Danger Signal 12.

**INDIANA.**

**LAFAYETTE.** — GRAND OPERA HOUSE (F. E. D. McElroy, manager): Old Father Stebbins 7; deservedly poor house. Pauline Hall 8 in Ermine to good business. Bellito was greeted with an excellent audience. Busy Day 11. — ITEMS: W. H. Spades, the owner of our Opera House, will make extensive improvements on the house in June. They are sorely needed.

**ELWOOD.** — OPERA HOUSE (P. T. O'Brien, manager): The Burglar gave the finest performance ever given in this city 11; to a large audience.

**EVANSVILLE.** — GRASS (King Cobb, manager): The Press Club concert 10, consisting entirely of home talent was well patronized. Shadows of a Great City 12; fair house. Friends 12. — PEOPLE'S (F. J. Gross, manager): The May Russell Burlesque co. gave three very creditable performances 10 followed by James A. Reilly in A German Soldier to a splendid house 11. — The Fairies' Well 12, 13; Trials of an Artist 14.

**CHICAGO.** — SHERWOOD'S OPERA HOUSE (C. H. Hodson, manager): Charles Hanford in Julius Caesar 11; fair house. — ITEMS: Power of the Press 12; good business. Lewis Morrison's Faust 7 was greatly enjoyed by a large house, although Mr. Morrison himself was not present, being ill in St. Louis. His character of Mephisto was taken by W. F. Owen, who was excellent. N. S. Wood in Out in the Streets 13; poor house. — TRIALS OF AN ARTIST 14.

**ROCKFORD.** — OPERA HOUSE (C. C. Jones, manager): Herrmann pleased a large house 7. Fantasma, with its pantomime absurdities and tricks, was appreciated by large houses 8, 9. R. D. McLean and Marie Prescott in The Merchant of Venice to a small house 10. Alfred Kelly in Widow Murphy's Goat 11; The Silver King 12.

**DOVER.** — OPERA HOUSE (F. W. Connor, manager): The Ensign delighted a large audience Saturday afternoon 11, assisted by his wife with trained pigeons. The performance was well attended.

**OTTAWA.** — SHERWOOD'S OPERA HOUSE (C. H. Hodson, manager): Charles Hanford in Julius Caesar 11; fair house. Friends 12. — ITEMS: Power of the Press 13; good business. — TRIALS OF AN ARTIST 14.

**INDIANAPOLIS.** — GRAND OPERA HOUSE (F. E. D. McElroy, manager): Old Father Stebbins 7; deservedly poor house. Pauline Hall 8 in Ermine to good business. — ITEMS: Power of the Press 9; good business. — TRIALS OF AN ARTIST 10.

**EVANSTON.** — GRAND OPERA HOUSE (F. W. Connor, manager): The Ensign 11; good business. — ITEMS: Power of the Press 12; good business. — TRIALS OF AN ARTIST 13.

**INDIANAPOLIS.** — GRAND OPERA HOUSE (F. W. Connor, manager): The Ensign 11; good business. — ITEMS: Power of the Press 12; good business. — TRIALS OF AN ARTIST 13.

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# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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NEW YORK. - - FEBRUARY 25, 1895

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 PARK—A TRAP STEER.

The Mirror Office is open and receives  
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"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above most and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and safe in journalism—and hitting the mark."—Editorial Journal.

## PROSPECTS OF A BIG SEASON.

THE New York managers who prepare early, liberally, and with wisdom for next season will no doubt reap the harvest of greatest laurels.

We know that elaborate preparations are making in Chicago for all sorts of amusement during the World's Fair. That city is practically regarded as the managerial Eldorado, on account of the Exposition. But, if we mistake not, amusement enterprises in this city next Summer and Autumn will prove even more remunerative than amusement enterprises in Chicago.

New York is the great gateway through which the thousands of foreign visitors will pass to the Fair. New York is the city of cities which the tens of thousands from remote parts of this continent will most wish to see. Foreigners will sojourn here on their way West and returning, and a very large percentage of natives from remote localities will visit this city before or after taking in the Western show.

Everybody must see New York and taste its amusements. In Chicago there will be so much in the Exposition to attract and take time that the theatres will be in a measure forgotten. In New York—the greatest theatre centre of the continent—visitors will patronize the places of amusement because they will correctly assume that here the best may be seen.

So three young Directors of the Vaudeville Club resigned because the Stage Door was locked to them? Poxwot! What does the Directorship of such an amusement comprise amount to, we would like to know, if it confers no privileges greater than

the one already enjoyed at other Stage Doors?

DESPITE a growing abuse of the "benefit"—shown in the tendency to compliment persons who are in no need—it is gratifying to note the great success of recent performances organized to help helpless and deserving professionals. The public will discriminate, if the profession does not.

THE Theatre of Arts and Letters has developed from indifferent to bad and from bad to worse. Still, it has amused, and under some other name it might still amuse.

GRACE HAWTHORNE has sued the proprietors of London *Post* because the dramatic editor of that paper referred to her as the wife of her manager, Mr. KELLY. Perhaps it was meant as a joke.

SOME of the patrons of London theatres write to the *Referee* in complaint of draughts. Few London managers have recently experienced draughts in their houses.

PRESIDENT-elect CLEVELAND has had a hard time casting his cabinet parts. Will they all score hits?

## PERSONAL.

BURGESS.—By virtue of his mechanical ingenuity in devising effects and handling scenery, Neil Burgess has been elected a member of the Theatrical Mechanics' Association. He is said to be the only actor thus distinguished.

GOODWIN.—Nat C. Goodwin last December traveled from New York to Washington when indisposed in order to keep an engagement to appear at the benefit of the Washington Press Club. In token of their appreciation, that club attended a performance of *A Gilded Fool* in a body last Monday night.

JEFFERSON.—Joseph Jefferson, at the request of Mrs. Grover Cleveland, will lecture at Music Hall on the evening of March 1, for the benefit of the New York Kindergarten Association. Mr. Jefferson calls his lecture "A Discourse on the Drama." It is probably the same discourse that was enjoyed some time ago at Yale College, and will include the familiar and funny verses on the Shakespeare-Bacon controversy.

WILLIAMS.—A capital bit of quiet acting is the Pingue of Irving Williams in *The Marriage Spectre*. Pingue is the notary with whom Francine, in domino, has supped in order to illustrate to her husband her idea of the equality of the sexes in matters of morals. Mr. Williams is on for one scene only, but he plays it with such intelligence and such discretion as to deserve special commendation.

CAMPBELL.—The San Francisco *Post* recently had this to say of Evelyn Campbell: "Miss Campbell, who, by the resignation of Georgia Drew Barrymore from The Sportsman company (and who had to play Mrs. Barrymore's parts), was placed in a peculiarly trying position. But she has proved herself an artist of rare tact and delicacy. It is almost a foregone conclusion that from now on she will forge ahead to the front rank of the profession."

HERMAN.—Henry Herman, an able actor identified on the road with many of the Lyceum Theatre successes, is this season playing the part of Tom Stoddard in *A Nutmeg Match*.

SR. HENRY.—Jeanette St. Henry, the soprano, will join the De Wolf Hopper company on the road in April to rehearse in the new opera, *Panjandrum*, to be produced at the Broadway in May.

GRAY.—Elsie Gray, the "queen of the amours" of The Black Crook company, was ill last week, but managed to appear at each performance.

MORSETT.—Eleanor Morsetti signed with John Stetson to play the part of Mrs. East-Chapelle in *The Crust of Society* number two company.

DUNN.—Arthur Dunn, who made a hit at the Garden Theatre last Summer as the Little Old Man of the Sea, has been engaged by Eugene Tompkins for *Blues in the Wood*.

AMES.—Amy Ames is now "featured" by Donnelly and Girard in *Natural Gas*.

VANONI.—An actress without a fad of some sort is a rarity. It is generally dogs or diamonds. The fad of Marie Vanoni, of the *Blues in the Wood* company, however, is postage stamps. Her collection is valued at several thousands of dollars.

AMAY.—A few hours after the purchase of the Metropolitan Opera House last week by the syndicate Henry E. Abbey examined the premises with Mr. Iselin, of the syndicate. That seems to indicate Abbey and grand opera next season.

GILMOUR.—Frank Gilmour, engaged in London last Summer by Daniel Frohman has been lent by the latter to Charles Frohman, who will transfer Mr. Gilmour to the Empire Theatre company.

HALL.—Walter Stearns Hale has four etchings in the Etching Club's Exhibition at the Academy of Design, and seven more in the black and white exhibition of the Chicago Society of Artists. Mr. Hale's etchings at the Academy have been commended highly by the art critics of the daily press. Mr. Hale is a prominent member of Alexander Salvin's company.

## MR. EMMET'S BIG PRODUCTION.

During J. K. Emmet's engagement in St. Louis, Sydney Rosenfeld spent three days with the star. He read to Mr. Emmet the first act of the new play that he is writing as Frutz's successor.

"I am delighted with it," says Mr. Emmet in a letter to *The Mirror*.

"If he can continue the work as he has started he will write for me, no doubt, one of the strongest plays that the American stage has ever known. This is a very broad statement, but I feel that it is the truth."

Mr. Rosenfeld, it seems, has contrived to introduce in the new play a number of heavy mechanical effects. In consequence of this, Mr. Emmet will be obliged to limit the number of one-night stands he will play next season, as it would be impossible for him to make money with such an elaborate scenic production in small towns.

Mr. Emmet intends to engage as strong a company as the cast demands, irrespective of considerations of expense.

"While I may not carry ten tons of scenery," says Mr. Emmet, "I shall, however, carry one of the most elaborate scenic productions that any comedy-drama has ever had. My printing will be of the finest. In short, the ensemble will be all that money, hard work, and energy can combine."

## MR. FLETCHER'S EXPERIENCE.

New York, Feb. 14, 1895.

My *Mission* advertisement is working wonders. I am daily receiving replies, inquiries, etc., from as far South as Texas and as far West as Los Angeles, Cal. This fact satisfies me that *The Mission*'s circulation is large enough and that its value as an advertising medium is sufficiently great to warrant the continuance of my patronage.

CHARLES LEONARD FLETCHER.

## HE ENJOINED IT.

Local managers frequently like to walk in the parades of minstrels, always being ambitious to have the right of line. W. S. Cleveland ran against one of these proud fellows down South the other day, and "put up a job" on him. Cleveland planned with the boys of his company to walk the local manager out of breath. The procession went through every street in the town, and even went out into neighboring highways and byways, with the band playing merrily all the time. The horses that drew the Arabs belonging to the troupe were almost winded, and every individual minstrel was blowing like a porpoise, yet chuckling at the fun they were all having with the jay manager. Finally they drew up in front of the theatre, and stole glances at the man they had been fooling with. He was as fresh as a daisy. "There," he said, "that's the best walk I've had since I walked a thousand miles in a thousand hours!" And then they learned that he had been a professional pedestrian.

## MR. GREENWALL HAPPY.

Henry Greenwall is greatly gratified by the action of the New Orleans Varieties Association in extending his lease of the Grand Opera House in that city five years from May 1, 1894. There were thirteen applicants for the house. Mr. Greenwall pays \$10,000 a year rent. When he took possession of the property the stock of the association was selling at \$600 a share. It is now held at \$1,500 a share, and Mr. Greenwall expects it to rise to \$2,500 a share. He has increased the season of the house from sixteen to thirty-six weeks, and this year will make the season forty-two weeks. He is booking the best attractions for the Grand Opera House.

## A QUICK CHARGE.

At Harris' Theatre, Pittsburgh, Pa., a week ago last Saturday night, a quick change of scene was witnessed by Manager Lincoln J. Carter, of The Fast Mail, George O. Morris, of Daniel Sully's company, Manager Starr, of the theatre, and others. At the end of the second act of *The Fast Mail* the curtain was rung up, showing a handsome double set, library and hall. The word "strike" was given, the stage was immediately cleared, and the second act, consisting of the interior of an engine room on a Mississippi steamer, was set in exactly two minutes by three stage hands, one fly-man, the property man, and the company's stage carpenter. Forty-eight pieces of scenery were handled.

## LOTTE COLLINS ILL.

A despatch from St. Paul last Thursday announced the serious illness of Lotte Collins in that city. She had not then appeared in any of the performances of Miss Helyett in St. Paul. Mr. Cooney, her husband, said that her throat was in a bad condition, and that there were indications of an abscess in her ear. A consultation of physicians was held, an operation performed, and it was said that she would be able to fill her engagements this week.

## READING'S WELL-KNOWN MANAGERS.



JOHN D. MISHLER.

Among out-of-town managers perhaps no man is better known than John D. Mishler. And this is so because he combines many admirable characteristics—courtesy, good nature and energy—and is in love with his business. He is both liberal and original in his methods, and has a hobby for truth-telling, no matter what consequently happens. Mr. Mishler toured the country two years ago with the Swedish Ladies' Vocal Quartette and ably managed Bartholomew's Equine Paradox for five years. He has had a theatre in Reading, Pa., for about twenty-one years—since 1872—and in 1874 he established a circuit of Eastern Pennsylvania. The theatres in Scranton, Wilkes-Barre, Williamsport, Hazleton, Allentown, Port Jervis, and Reading are under his booking direction. New theatres in Easton, Bethlehem, Pottsville, and Harrisburg will probably also be in his circuit for the season of 1894-5, companies for the erection of theatres now being in process of organization. Mr. Mishler is president of the Reading S. P. C. A., and is a liberal contributor to local charities. He was an original member of the Board of Health of that city and of the first street railway company; was among those who laid out a city park, and has been foremost in other public enterprises. Last Christmas morning he gave a free entertainment to over 3,000 children, and he has given the children of Reading summer excursions and dinners on various occasions. Mr. Mishler recently declined a unanimous nomination on the Republican ticket for Mayor. Managers, agents and professional persons say that Mr. Mishler, in his peculiar style of theatre management, is a study in his office, in front, in the box-office, behind the curtain. He tabooes local gags, insists upon clean lines, order, system and truth, and he enforces his ideas without fear or favor.

## THE BOSTONIANS' NEW OPERA.

The Bostonians produced a new American comic opera at Chicago last Thursday night. Varying accounts as to the measure of its success have been received. The libretto was written by Young E. Allison, a Louisville journalist, and the music was composed by Henry Waller, an accomplished pianist and pupil of Liszt. Mr. Waller is the adopted son of Mrs. Scott-Siddons.

The opera was originally called *The Scout*, but it has been rechristened *The Ogallalas*. It tells of the missionary efforts of Professor Andover, of Boston, who with several young women and a Philadelphia Quakeress, goes West to reform the Indians. One of the young women is Edith, who in the wilds meets her old lover, Cambridge, known in the new country as Deadshot. All are made prisoners by War Cloud, an Ogallala chief, who proposes to torture Deadshot to death and appropriate Edith, when the whole company is captured by a Mexican bandit, who also proceeds to fall in love with the heroine. There is an Indian maiden, Minnesota, who loves War Cloud. Minnesota releases Edith and brings scouts and troops to the rescue. The bandit is foiled; War Cloud and Deadshot shake hands; War Cloud promises to wed Minnesota; Edith and Deadshot are saved to each other, and the Professor pairs off with Hepzibah, the elderly governess.

The *local* and characters give opportunity for picturesque dressing and backgrounds. The music is original, and the opera is certainly novel in many particulars.

## SOUTHERN CALIFORNIA COMBINE.

Our San José correspondent writes that the new combination of McLain, Lehman and Mothersole in Southern California may result in keeping some of the stronger dramatic attractions away from that city. He says the combine has been formed to force down the percentage demanded by Al. Hayman, who usually exacts seventy-five to eighty per cent. of the gross receipts, and that the managers who are in league will refuse to play his attractions in any of their theatres unless a general reduction in this percentage is made.

## TO OPEN IN AUGUST.

Manager S. Ossoski has recently taken the Shattuck Opera House at Hornellsville, N. Y., and is thoroughly renovating and improving it. The house is to be opened the latter part of next August, during the local fair season, and after Mr. Ossoski has expended the \$5,000 that he intends to lay out upon it, it will be one of the best appointed theatres in Central New York.

## TELEGRAPHIC NEWS

**Shore Acres Proved at the Boston Museum.**

## IT WINS APPROVAL

**Success of the Play at the National Thatched Orchard.**

## HITS, MISSES, ETCETERA

**Operations Reported from All the Leading Cities—New Plays and Several Attractive Bills at the Standard—The Columbia's Last "Success"—Successes—Women Authors Showed from the Metropolis.**

[Special to The Mirror.]

BOSTON, Feb. 20, 1893.

Boston first nighters had to spend some time in deciding where to go to-night, so many and so attractive were the novelties. The Museum, however, proved to have the strongest dramatic attraction, and one of the largest audiences of the season gathered there to witness the first production in Boston of James A. Herne's *Shore Acres*.

Mr. Herne's play met with the warmest approval at the hands of the assemblage. The author received an enthusiastic call. The piece seems to be certain of a long run, judging from to-night's indications, and it will more than surpass its Chicago success.

All the leading members of the Museum company have congenial parts. The strength of the performance is heightened by special engagements of William Harris and Mr. Herne.

Much of the success was due to the thoroughness of drill under Mr. Herne as stage manager. His careful attention to detail and his skill in arrangement stood in marked contrast with the methods of the regular stage manager of the house.

Second only to *Shore Acres* as a dramatic novelty was the attraction at the Hollis Street. Nat Goodwin always finds a large audience waiting for him when he begins a Boston engagement, and to-night there was no exception to that rule.

The beginning of the performance was delayed somewhat, as the members of the company failed to reach the city until a few minutes before the curtain was to rise. The actors were driven hurriedly from the rail-way station to the theatre, but the special scenery could not be transferred in time for use this evening. In spite of this mishap, Goodwin and his play, *A Gilded Fool*, made a great success.

Novelty seekers who were fond of extravaganza flocked to the Bijou to-night and filled every bit of available room in that house. Ali Baba, as presented by Henderson's Chicago company, will know few empty seats during the next ten weeks, judging from to-night.

Here, too, there was considerable vexation, owing to late trains. Because of storms, the company's trip from the West was retarded, the party not arriving until late in the afternoon.

In order to get the scenery in position, the curtain had to be held down until quite a while after eight o'clock.

Louise Eising and Ida Miller received ovations. Eddie Foy kept the house convulsed by his funniness. Ali Baba will have a prosperous run.

The largest audience in the city was at the Grand Opera House, and that great auditorium was filled for the opening performance of the Wilbur Opera company's week engagement—it's first in five years.

The opera given, *The Royal Middy*, had not been seen here in a good many years, and no better production could have been made to bring out the strength of the company. Encores were the rule of the evening, and a large business is assured for the week.

It seemed natural to see posters of *The Souban* on the bill boards of the city, and equally natural to see a tremendously large audience at the Bowdoin Square witnessing the performance of this popular play, which has not been seen here since its two long runs at the Boston in 1890-91.

The piece is extremely well played. James Horne and Annie Myer took the honors of the evening. Walter Lewis scored a success as Dick, the foundling. He is an unusually clever boy actor.

Edward E. Rice continues to add new attractions to 1492, which began its last week but one at the Columbia to-night. This week Conroy and Fox join the company. His *Wedding Day* is to follow at the Columbia on March 6, taking the date originally announced for *The Isle of Champagne*.

Another popular play that began its last week but one in the city to-night is *The County Fair*. There is much pleasant anticipation of Stuart Robson's engagement which begins at this house, 6, with a revival of *Marry Life*.

With this week's performances at the Boston ends the second annual engagement of *The Country Circus*. Frank Lanchill and Lottie Alter have won more friends than ever. The New South follows for a fortnight on Feb. 27.

A Temperance Town continues at the Park. The Rents-Santley and the Gaiety Bur-

lesque companies began return engagements at the Howard Atheneum and Lyceum respectively.

Lola Pomeroy appeared in *Little Hurricane* at the Grand Museum.

Lenton's Specialty company is at the Palace this week.

Newspaper readers were somewhat mystified last week by an advertisement which was published over the name of Therese Vaughan, asking for the return of an "article" stolen from her room. The "article" in question proved to be the bodice to the costume which Miss Vaughan was having prepared to wear at the Columbian Ball Wednesday. One day last week a young man called at Miss Vaughan's rooms as a salesman of rare laces. She looked at his samples and went to an adjoining room for a moment. Upon her return the salesman was gone, and so was the bodice. On Saturday the "ad." was answered by a messenger boy, who brought two bundles. One was a bunch of handsome roses; the other, the much-prized "article." An accompanying note explained that the theft was committed to win a wager.

Once more the proposed trip of the Temperance Town company to Concord, N. H., to give a performance before the New Hampshire legislature has been indefinitely postponed on account of a death in the family of Charles H. Hoyt. The dramatist's father died in this city on Friday, and the body was taken to Charlestown, N. H., for burial.

Boston theatregoers are looking forward to the week of April 3, when Eleonora Duse will make her first appearance in this city at the Globe.

Mrs. Katherine C. Herne is in this city to witness the first performance of *Shore Acres* at the Museum. With her husband she will head a carefully selected company next season to present a repertoire, consisting of *Shore Acres*, Margaret Fleming, *Drifting Apart*, and one or two others of Mr. Herne's plays.

George W. Howard's benefit at the Boston on Feb. 16 was a most emphatic success. A stronger bill was never given in the city, and every one was glad to learn that the afflicted actor would receive about \$5,500 as a result.

Two popular assistant managers of this city will be benefited next month. Charles T. Rich, of the Hollis Street, will have hosts of his friends in attendance on March 12, and Henry B. Harris, of the Columbia, is sure of a similar experience on March 10.

Boston has fallen into line with New York, and to-day young women ushers replaced the boys who have been in attendance at the Palace. This is not the first time that Boston has had young women ushers in a theatre, for when *An Adamless Eden* was given at the Bijou years ago every person engaged in connection with the production was a woman excepting the one actor necessary for the play.

The Mount Washington search light is to be erected on the roof of the Grand Opera House.

An interesting article on scene painting, the first in a series of three, appears in the *Transcript* on Feb. 15. It is from the pen of Sydney Chidley, who is doing such artistic work on the scenery for B. F. Keith's new theatre.

Manager Atkinson, of the Bowdoin Square, is happy, from the fact that his "House Full" sign has been out seventy times this season.

It is safe to predict that E. A. Lothrop will add to his circle of theatres next season by having a house at the West End. Negotiations have not been completed; it is understood, but it would not be much of a surprise to see him assume control of the Howard Atheneum at the conclusion of this season.

James Gilbert won new laurels at Easthampton last season by the artistic manner in which he staged *Wanita*, and the success of the first production of the clever opera was very largely due to his efforts.

In the Suffolk County Insolvency Court last week the matter of Clough and Dodge (the Lyceum Theatre Company) was postponed until Feb. 24, an offer of 15 per cent having been made.

William and Willard Newell, the twin stars of *The Operator*, were tendered a reception at Veith's Hotel on Feb. 17, after the performance at the Grand Opera House. A dinner, recitation, songs and dancing occupied most of the night.

Mary Burgess, the charming leading lady at the Museum, is not in the cast of *Shore Acres*. She is taking a well-earned rest. Miss Burgess has had full opportunity to display her versatility this season, and she has won equal artistic success in her strongly dramatic parts in *Aga-ha* and *Mayfair* and in the comedy roles in *Nerves* and *School*.

Washington's Birthday bids fair to be the greatest day for the theatres known for years. Nearly every house in town is sold out already, both for special afternoon and regular evening performances.

JAY B. BENSON.

## PITTSBURG.

**Miss Bessie the Week's Eventual Star Please a Large Audience in Don Cesar de Bazan.**

[Special to The Mirror.]

PITTSBURG, Feb. 20, 1893.

Alexander Salvin opened to-night at the Duquesne Theatre to a very large audience, presenting *Don Cesar de Bazan*. The company gave good support. Stuart Robson closed to very large business. Julia Marlowe is announced for next week.

At the Bijou Theatre John T. Kelly packed the house to-night. The advance sale is large. Von Vonson did a very large business last week. Francis Wilson next week.

The Alvin Theatre held a large audience to-night, Denman Thompson in *The Old Homestead* being the attraction. Roland Reed had a very successful week. The Coghlans in *Diplomacy* next.

The Boston Howard Atheneum company gave a good specialty programme to-night at

the Grand Opera House, to a large audience. Next week Robert Downing in repertoire.

Gus Hill's company opened a return engagement at the Academy of Music to-night, and the house was well filled. Fields and Hanson next week.

E. A. Warren presented *Nobody's Claim* at Harris' to a large audience to-night. Agnes Wallace Villa in *The World Against Her* next week.

The Elks' benefit on Friday at the Grand Opera House will be the theatrical event of the season. Alexander Salvin, Flornie West, Adelaide Randall, Harry Kelly, of John T. Kelly company; Will H. Fox, of the Howard Atheneum company; and Leonard and Flynn, Bryant and Saville, John and Henry Dillon, of the Gus Hill company, have volunteered. E. A. Warren will also present one act of *Nobody's Claim*.

Marshall P. Wilder and his company will appear at Old City Hall 27 under the auspices of the Press Club.

David Traitee, now with the Howard Atheneum company, will manage his own company next season. It will be known as the Rodgers Brothers' company of Fun-Makers, with John and Max Rodgers as the stars.

E. J. DONNELLY.

## PHILADELPHIA.

**The Quaker City Had Capital Bill to Close Down—A New of Stars and a Favorite Revival.**

[Special to The Mirror.]

PHILADELPHIA, Feb. 20, 1893.

To-night's principal openings possess abundant interest, and crowded houses were the rule.

Novelties and revivals that can almost be considered new are plentiful, and returning old favorites were welcomed in the enthusiastic manner for which Philadelphia is noted.

In keeping with its annual custom, fashion crowded the Broad to welcome E. H. Sothern, who invariably opens here in a new play. Captain Letterblair won marked favor to-night. Several old favorites in his company were greeted with the star on their first entrance by the audience.

Roland Reed was warmly welcomed in *Innocent as a Lamb* at the Park to-night. Mr. Reed is a native Philadelphian, and his friends here are legion. The house was crowded to-night, and promises to be at every performance. Minnie Seligman-Cutting and *My Official Wife* follow next Monday.

Engene Tompkins' *Babes in the Woods* opened a three weeks' engagement at the Academy to-night that promises to be highly successful. The ballet and sensational effects aroused a big audience, while the scenic outfit won great praise. Vanoni, Arthur Dunn and Mamie Gilroy shared honors.

Stuart Robson, in an elaborate revival of *Married Life*, won encomiums from a houseful at the Opera House, and Buckstone's old comedy went with the vim of a novelty. Mrs. Robson and the support in general are excellent. The Henrietta will be revised next week. Minna Gale Haynes March 6.

That Anne Lewis has many friends in this city is shown by her reception at the Empire to-night. She has been well fitted in *A Nutmeg Match*. The Span of Life returns next Monday, followed a week later by *The Souban*.

One of the most important of the many noteworthy revivals at the Girard Avenue this season is Robertson's *Ours*, produced here to-night for the first time in a number of years. Mattie Earle joined Manager Holland's forces to-day and played a leading part in this production. Everything has been done on a liberal scale, and the result is meritorious. Lemons has been in rehearsal for a long time and will be produced next Monday. Donnelly and Girard returned to-night for a week at the Walnut. The audience was good sized and evidently well pleased. Nobe comes next Monday and will be followed March 6 by Salvin.

Cyril Tyler has evenly shared honors with Jane at the Chestnut, where the audiences have been good sized. To-night opened the last week of the engagement, and the first act of *All the Comforts of Home* was substituted for *Chums* as a curtain-raiser. Marie Tempest and *The Fencing Master* come for three weeks next Monday.

Katie Emmett opened in Killarney at the People's to-night, where the heavy advance sale foretells success. Losing engagements are unknown at the People's. The Country Circus follows.

The popularity of *A Dark Secret* is not on the wane, as evidenced by the crowd at the National to-night. Kate Davis, of Miss Heyett fame, is now of the company. *The Outsider*, in conjunction with Muldoon's Athletic company, next Monday.

A remarkably clever company has been organized by Manager Forepaugh to produce *Current Call* at his theatre this week. Alice Fisher, Fanny McIntyre, Charles Erin Verner and other popular players make up the cast.

The new Star and Gaiety opened to-day under favorable auspices. Manager Hafner feels assured of success. It has been filled continually all day and the verdict is in favor of the house and the clever opera company. The house seats 1,200 and has only one gallery. The admission is 25 cents to any part of the house. It will be conducted on the same plan as the popular Bijou; continuous performances of opera and variety alternations.

To-night's openings at the other houses: Williams' *Metropolis* at the Arch; A Society Tramp at the Standard; Geo. Dixon's company at the Lyceum; Field and Hanson's company at the Kensington and new features at Carreras, and the Winter Circus, which will close in a few weeks. The Bijou has un-

doubtedly the best variety bill of the season this week.

Sam Sanford's benefit was a great success last Thursday. One of the features of the performance was the appearance of Max Arnold, the blind actor. J. W. Kelly, Hattie Arnold, Sol Smith Russell, Lew Simmons, and Frank Blair were among those who appeared.

Sudermann's famous German drama, *Sodom's End*, will be produced at the Germania March 1 at Marie Gottschalk's benefit.

Philadelphia theatregoers were aroused last week by the news that Eleonora Duse would only give one performance here. She will appear at the Academy after her New York engagement.

Julia Marlowe will not play at the Park as intended. Last week Nixon and Zimmerman called Fred Stimson's attention to the contract they held with him, in which it was stipulated that Miss Marlowe would not appear in any theatre but theirs this season. Next season, however, she will play a four weeks' engagement at the Park.

Leo A. Munier, a musician of this city, has been engaged by Henshaw and Ten Broek as musical director of *The Nabobs*.

Richard Stahl is back in town.

My Chum and Oh. These Men are new farces secured by Manager Holland for the Girard Avenue. In the latter piece Mr. Holland will play a prominent part.

George Grossmith gives his Society Up to Date in public next Thursday afternoon.

Harry Falge has moved from the Winter Circus to the Opera House. He and C. S. Canby will share the work of handling the pasteboards.

JOHN N. CAVANAGH.

**Chicago's Delights a Fashionable Audience—Wilson Barrett Presents Columbia and Announces a New Production.**

[Special to The Mirror.]

CHICAGO, Feb. 20, 1893.

The first presentation in Chicago of Bronson Howard's *Aristocracy* served to draw a large and decidedly fashionable audience to the Columbia to-night. The play was accepted with evident enjoyment. It is staged excellently, and the toilets of the women are a feature.

Wilton Lackaye made the hit of the piece as a wealthy Westerner. Frederick Bond, J. W. Pigott, William Faversham, W. H. Thompson, S. Miller Kent, and Edwin Mordant distinguished themselves, and Viola Allen, Blanche Walsh and Josephine Hall are seen to excellent advantage. The advance sale guarantees big business.

Wilson Barrett is at McVicker's. He is one of the most truly enjoyable performers that visit Chicago. Mr. Barrett's repertoire for this week is as follows: Monday, *Claudian*; Tuesday night, Wednesday matinee, *Hamlet*; Wednesday night, *The Girl of my Heart*; and *Pleasant Days* will be produced for the first time on any stage Thursday evening, Friday evening, and Saturday afternoon. Saturday night, *Claudian*. The business tests the house's capacity.

De Wolf Hopper in *Wang* opened his third week last night at the Grand, before an audience large and enthusiastic. Delta Fox, Anna O'Keefe, Marie Millard, Samuel Reed, Edmund Stanley and Alfred Klein are greeted with favor. One more week remains of the run.

Charming Fanny Rice pays Chicago another visit, presenting *A Jolly Surprise* at the Chicago Opera House. She is supported by an entertaining company. Her audience to-night is large, and the prospects are good for the engagement.

At Hooley's Rosina Vokes this week presents a triple bill, including *Wig and Gown*, which was seen here some years ago, and two new pieces, *An Old Vagabond* and *Maid Marian*. The former piece gives Felix Morris a great opportunity for one of his charming and finished pictures.

Surrender continues to good business at the Schiller, and is popular. The company is admirable, containing Louis Aldrich, Burr McIntosh, Henry Woodruff, W. H. Crompton, Rose Eyttinge, Elaine Elson, Jessie Busley, and Maude Banks.

The following is the complete cast: Arthur Cambridge, known as Captain Deadshot, Tom Karl; Professor Andover, a philanthropist, H. C. Barnabee; War-Cloud, chief of the Ogallallas, W. H. MacDonald; Cardenas, a Mexican bandit, Eugene Cowles; Mississippi, medicine man of Ogallallas, George Frothingham; Wickliff, Peter Lang; Buckskin Joe, Clem Herschel; Commander United States forces, W. A. Howland; Edith, niece and ward of Professor Andover, Camille D'Arville; Minneota, an Indian girl, Flora Finlayson; Miss Hepzibah Small, Edith's governess, Josephine Bartlett; Kate, friend of Edith, Lillian Hawthorne; Costa, a Mexican girl, Lola Hawthorne; Laura, a friend of Edith, Georgie Newell.

McDonald received most praise for his clever and pleasing work as the Indian Chief, and was in good voice. Mr. Barnabee didn't know his lines; Karl was acceptable; D'Arville was artistic to her finger tips, and more than satisfactory; Flora Finlayson made a hit; Josephine Bartlett was ill, but bravely struggled through her part. The other members were all good. The piece was staged with excellent taste. Toocurtain did not rise on the first act until 8:45. The librettist and composer were called before the curtain after the second act.

LUCAS J. CHAMBERS.

#### CLEVELAND.

**The Burdened Queen, the Musical Fair, and the Fox. Burlesque Show Their Bunting and Grace.**

[Special to The Mirror.]

CLEVELAND, Feb. 20, 1893.

The County Fair was the attraction at the Lyceum to-night, and a large audience assembled. The piece was received with enthusiasm, particularly the race scene. Marie Bates as Abigail True was even better than Burgess himself, while Ella Salisbury, Robert McWade, and all the other old favorites were welcomed. Everything points to a successful engagement.

Vernona Jarreau appeared in Starlight at Jacobs' this evening, the house being large. The performance is a pleasing one. Ross Snow and Martin O'Neill are very clever, and Lillian Poole contributes taking songs. Miss Jarreau's impersonations, as usual, were happy.

Sam T. Jack's Forty Thieves opened at the Star Theatre this afternoon to a house packed from the orchestra railing to the back wall, and the audience is duplicated to-night.

Rhea opens a brief engagement at the Lyceum Thursday evening.

Next week's attractions: Lyceum—Pauline Hall Opera company and Joseph Murphy; Jacobs', The Spider and the Fly, Star, Webber and Fields.

The Elks will have their annual benefit tomorrow evening at H. R. Jacobs' Theatre, with Vernon Jarreau as the attraction. Mr. Jacobs donates his house, while Mr. Bernstein does the same with his company.

Charles Husley, a lithographer employed at the Lyceum Theatre, died suddenly on Wednesday.

Effie Eissler and Mr. Weston were fixed during their engagement, as was Miss Eissler's brother and manager, W. C. Eissler. The name of Eissler is inseparable with the drama in Cleveland.

The Stewart Sisters, of W. A. Brady's After Dark, are residents of this city.

Last Monday at the Star, by the New York Vaudeville Stars, broke all records.

W. M. GOODRICH.

#### CINCINNATI.

**Large Shows Greet The Ensign, Willard, Morris and Other Attractions—A Continued Sketch.**

[Special to The Mirror.]

CINCINNATI, Feb. 20, 1893.

The Ensign was presented at the Grand to-night for the first time in Cincinnati before a large and enthusiastic audience. The cast included James Neill, Benjamin Horning, W. L. Gleason (formerly a resident of this city), George Fawcett, Ruth Carpenter, Marie Seymour and Charles T. Parslow. The elaborate mounting of the play added to the attractiveness of the performance.

Willard began his second and final week at the Pike to-night, presenting The Middleman to one of the largest houses of the season. Marie Burroughs and Louis Massen furnished satisfactory support, and in fact the cast was all that could be wished. The same play will be presented to-morrow and Saturday matines and evening. The Professor's Love Story, Wednesday matinee and evening; A Fool's Parav-e, Thursday; and John Neddham's Double, Friday evening. Dennis Thompson next week.

Clara Morris, who began her week's engagement at the Walnut to-night in Article 47, will present Odette to-morrow, followed Wednesday by Camille. On Thursday evening she will play René. Clara will constitute the bill on Friday and Saturday evenings. Odette will be the matinee attraction Saturday. The star was leading lady of Wood's Theatre here in the days of stock companies, and is a prime favorite. Manager Havlin is assured of a successful week. Her support to-night was of the best.

Boucicault's After Dark was realistically presented at Havlin's yesterday, and attracted splendid audiences at both matinee and evening performances. Atkins Lawrence, Stella Rees, Nellie Buckley and Russell Bassett are prominent in the cast. Next week, A Hole in the Ground.

Uncle Dan's, a Messenger from Jarvis Section, under the management of John Archer, proved attractive yesterday at Heney's. Next week, Vernona Jarreau.

At the Fountain yesterday, Thomas E. Shee opened to a large audience in Escaped from Sing Sing. Next week, A Busy Day.

Cruiskeen Lawn was well received at Harri's yesterday. The cast was satisfactory throughout, and Manager Easton staged the piece in good style. Next week, Nobody's Claim.

Sam Devere's Specialty company commenced its week's stay at the People's yesterday with very satisfactory results from a box-office standpoint. Gus Hill's World of Novelties next week.

Effie Eissler in Hazel Kirke was booked for next week at the Grand, and Robert Mantell in The Face in the Moonlight at the Walnut. These dates have been transferred. Miss Eissler playing the Walnut and Mantell the Grand.

Willard's dates last week were for a while in hopeless confusion, but matters were soon arranged satisfactorily to all interested. Manager Miles claimed that Willard had been booked at the Grand for the week and Manager John Macaulay, of Louisville, was in the city with a contract in his possession requiring Willard's appearance in Louisville during the same week, while the artist was filling his engagement at the Pike. Manager Miles waived his claim to Willard's services while Macaulay canceled his original contract and made another for three nights in April.

Will Fennessy is doing excellent advance work for The White Squadron.

Ada Melrose, of Hanlon's Superba, is, I am told, going out on her own account next season.

Manager James E. Fennessy, who now makes his headquarters at Indianapolis, was in the city the greater portion of last week.

Manager Havlin, who was absent in St. Louis and Chicago part of last week looking after his interests in those cities, returned Friday feeling highly elated over the business prospects in both cities.

Dudie Tracey, late with A Pair of Jacks, left here last week to join Fowler and Warmington's Skipped by the Light of the Moon.

JAMES McDONOUGH.

**Missy West and A Parlor Match with The Crust of Society Sandwiched Between Silver Varieties.**

[Special to The Mirror.]

ST. LOUIS.

**Missy West and A Parlor Match with The Crust of Society Sandwiched Between Silver Varieties.**

[Special to The Mirror.]

ST. LOUIS, Feb. 20, 1893.

Modjeska opened to a large audience to-night at the Grand Opera House in Henry VIII. A repertoire will be given during the rest of the week.

The star's acting as Queen Katherine was applauded lavishly and the fine production and strong cast were highly appreciated.

Mr. and Mrs. Beaumont Smith and Guy Lindsay, of Modjeska's company, are all natives of this city. They were warmly complimented for their acting by their townsmen.

The Crust of Society attracted large audiences during the week at the Grand Opera House.

At the Olympic Theatre Evans and Hoey present their new version of A Parlor Match.

The house was crowded last night and the performance proved highly entertaining. Both principals were warmly received.

Last week at the Olympic The Ensign was popular.

Tuxedo opened last night at the Hagan and scored a success.

There was another large house present this evening. The people that interpret Tuxedo are all clever.

The Shadows of a Great City, after an absence of a couple of years, did a big business at Pope's Theatre yesterday at both the matinee and evening performance. New scenery and a strong cast added to the production.

My Jack at Pope's last week did a fair business.

James H. Wallick opened at Havlin's at yesterday's matinee in The Cattle King, and at both afternoon and evening performances the house was crowded.

Last week The Danger Signal was well received.

J. E. Toole, in Killarney and the Rhine, opened at the Standard Theatre last night.

The piece drew small audiences. The company was delayed in arriving, and the afternoon performance did not begin until fully an hour after the usual time. The Russell company gave an extra matinee to big receipts. Had Toole's company not arrived in time, they would have filled the night as a substitute.

Annie Eva Fay, the medium, appeared last night at the Grand Opera House, giving a séance to a big audience.

Lewis Morrison rejoined his company here on the opening night, after an absence of two weeks spent in a hospital.

Porter White arrived here last week, having left the Paul Kanvar company. He visited his father, and then left for Detroit, en route for New York.

Frank Perley spent last week here, and will remain during Modjeska's engagement.

Charlie Daniels, of Pope's and Hagan's, will take a benefit March 2, and has for the event Gus Williams in April Fool.

W. C. HOWLAND.

#### OBITUARY.

Henry Colton, aged forty-eight years, was found dead in his room at 283 West Twenty-fourth street on Thursday afternoon. He had suffered from heart disease. Mr. Colton was the heavy man in The Diamond Breaker, then playing at the Windsor Theatre. After last Tuesday night's performance he was taken suddenly ill. He leaves a wife in California.

Charles F. Neuman, known on the stage as Charlie Wilson, died last Tuesday at his hotel, adjoining the Gayety Theatre, Brooklyn, N. Y., aged fifty-four, of Bright's disease. He was born in Milwaukee, was a

soldier in the late war, and several years ago appeared on the stage with Dick Sanford under the team name of Sanford and Wilson.

Alice B. Harwood, wife of Harold Harwood, comedian, of John Drew's company, died last Monday, aged nineteen years. She had been on the stage from childhood, and was born Haines. She played in Shenandoah and in Fugitives.

Louis Goodman, a brother of S. Goodman, of Charles Frohman's staff, died last Friday at his home in Harlem.

The father of Clara F. Daymer, of the Boston Museum company, died in San Jose, Cal., on Thursday.

#### LETTERS TO THE EDITOR.

FROM SIDNEY DREW'S COMPANY.

NEW YORK, Feb. 20, 1893.

To the Editor of the Dramatic Mirror:

Sir.—We notice in last evening's issue of your paper an advertisement, viz., "Mr. and Mrs. S. Drew entour." This, in the face of the then existing circumstances, is a fraud on the paper and the press.

The company "stranded" in Lancaster after a series of twenty-one weeks of continuous hardship.

Living expenses only were received.

It is due entirely to the efforts of Messrs. W. A. Thompson and Ferrers Knyvett (manager and treasurer) that we reached New York. We stood by Mr. and Mrs. Drew through all their difficulties, though receiving numerous offers to join different organizations.

On Feb. 17 Mr. Drew left the company in Lancaster, going to Philadelphia to raise money to continue the season, our resources having been exhausted. He repeatedly refused to see his manager or his people. The manager waited until four o'clock for information. When it was finally ascertained that no money had been secured the management took affairs into their own hands, leaving it optional with ourselves whether we would remain (when only two dates had been secured for the coming week, without prospect of securing paper for same) or return to New York.

Self-preservation being the first law of nature we decided on the latter course. The Pennsylvania Railroad kindly furnished transportation. Mr. Drew was not visible, keeping his room and despite repeated efforts on our part to see him we could learn nothing of his or our intended movements.

In conclusion, let us state a few facts briefly. Our closing is mainly due to the unnecessary extravagances of the Drews, they living at the best hotels and having unlimited extras, with carriages to and from the station, while we were obliged to stop at cheap hotels, "extras" prohibited, always having to walk from the depot, no matter how inclement the weather.

While the company were in want of necessities Mr. Drew lost one hundred and ten dollars playing faro in Little Rock, Ark. The money was needed to take us to the next stand. Mr. Drew is largely governed by his wife to whose exaggerated idea of her own importance the strained relations between Mr. Drew and ourselves is largely due.

Miss Florence Noble, Miss Rowan, Messrs. Wallace and Martin joined us weeks ago. Their treatment has been as severe as our own. No salary, no apology, no consideration.

We wish publicly to thank Mr. W. A. Thompson and Mr. Ferrers Knyvett for their honorable conduct toward us and their successful efforts under the hardest circumstances, in bringing us back to New York.

Thanking you for your courtesy, we are respectfully,

JOHN M. STRAUSS, LEON GAFFE MARTIN, EMMA BEILER, FLORENCE NOBLE, RICHARD L. LEE, Stage Manager.

#### SAYS HALL IS A DISORGANIZER.

NORFOLK, VA., Feb. 20, 1893.

To the Editor of the Dramatic Mirror:

Sir.—J. J. Hall, formerly one of my employ, endeavored to bulldoze me out of one day's extra salary by insisting upon being paid for a Tuesday matinee at the Richmond Theatre, which is usual at that house. After an effort to agitate the company up to giving a similar demand without success, he filled himself full of courage (whisky), and demanded that unless he was paid, or I would give my word to pay extra for the matinee, he (Mr. Hall) would not go on the stage. He was told that if he did not intend to play the part he could leave the theatre which he did.

This fact made it impossible to give a performance of Dangers of a Great City, and Guilty Within Our Crime was substituted. The fraction of his weekly salary (\$13.33) I now hold for non-fulfillment of contract.

This is a man I am inclined to think managers wouldn't like to have as agents to recommend, as he is an agitator and brewer of trouble in an otherwise peaceful and profitable tour.

I understand that this man is trying to circulate the rumour that salaries are unpaid. I held receipts in full force and every week, which I am ready to exhibit. I closed our present tour here Feb. 15 to rid myself of incompetent people, not reflecting upon those who are willing and conscientious, as well as add greater strength to our organization. I arrive in New York Feb. 19 or 20 and will engage in a tour of cities and open March 1 at Elizabeth, N. J., for a continuance of my season. Dangers of a Great City had a very profitable tour.

In making public these facts, you will favor me as well as serve to warn managers of this unprincipled actor. Yours very truly,

DON DAVIDSON.

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#### TOOTLE'S

#### NEW THEATRE,

## AT THE THEATRES.

Fifth Avenue—Fraserville.

Comedy in three acts by Alexandre Dumas, fils. Produced Feb. 29.

Francine de Rivesrolles	Electra Duse
Therese Smith	G. Margueritte
Annette de Rivesrolles	E. Grammatica
Elise	E. Ropolo
Lucien de Riveterre	A. Ando
Stansine de Riveterre	A. Guimain
Henry de Symens	S. Bonivento
Jean de Certeau	R. Caimmi
Piminet	L. Orlando
Celestine	N. Cortesi
A Man Servant	A. Geri

The simple fact that Eleonora Duse pauses on the highway of her art to describe the character of Francine in Dumas' comedy of *Fraserville* creates a presumption that the work itself is entitled to consideration and worthy of study as an effort to indicate, if not an attempt to solve, one of the endless problems that confront human life under its artificial conditions.

When we see Duse as the wife of a town man of to-day in the most sophisticated capital of Europe, we at once realize that before she stirred its depths the surface only of the character had been touched. Misconception of the purpose of the play and trivial or misdirected interpretation of it have led to misunderstanding of the author's intent. That intent, under the light she holds up, is plain though perhaps hopeless. It points the subordination of the original and natural rights of woman by the power of conventions that man has enforced. It presents a physiological study—based on primitive but, nevertheless, integral grounds—of the justice that should make the sexes equal in matters that relate to association. And psychologically, it describes in a vivid manner the rebellion of the woman stung past endurance by the nonchalant enjoyment of his "privileges" under the present civilization by the man she has devoted herself to under the laws that his sex has formed.

*Fraserville*, in short, under the touch of Duse's genius, is lifted out of the realm of sensation. It becomes a sermon. And her personation of Francine appeals to the careful observer as one of her greatest vitalizations. The play itself is undramatic, given as it is to speech. But her movements in it are so potent and suggestive that mere activity of other figures and theatrical excitement become secondary.

Neither space nor time permit now any analysis of Duse's work in detail. Her conception of the character, like all her conceptions, is original, human, and consistent. Spurred by the realization that her love for her husband and his child is slighted, she cloaks her anguish in the early scenes by a necklessness that is misinterpreted by all about her to mean something that she innately abhors. The episode of her pleading with her husband—after he has refused to remain with her—to take her with him in his pleasure, remarkably reveals her power of natural illustration, and when he lightly leaves her the change of feeling to anger and resentment is marvellously portrayed. The audience forgets that it is mimic life, so real is her passion. In every scene she seems a perfect transcript from actual existence, so deft are her touches, so subtle are her methods. She perfectly typifies the domestic Nemesis of her sex in the purpose that actuates her, and holds sympathy with unfailing grasp even against the teaching of conventions that sit in judgment. And through all the harsh seeming of revenge subtly shines the love of woman for the man with whom she has cast her life.

Of the supporting company the same must always be said. Duse is assisted almost ideally. In this play Ando still shows versatility of mood and new art in action. The conventional Parisian husband lives in him. He is a remarkable actor. Every character, in fact, was correctly and sympathetically illustrated.

The audience was large and enthusiastic.

### Union Square.—For Revenue Only.

Comedy in four acts, by Milton Nobles. Produced Feb. 29.

Tom Knowall	Milton Nobles
Jefferson Potter	J. J. Loring
Durham Perry	Clarence Arper
Job Knowall	R. P. McClannin
Anthony Waddles	E. H. Sullivan
Lysander Flanagan	Louis F. Howard
Adolph Schmidt	H. S. Foringer
Warrick Jenkins	Will Robyns
Deacon Jarvis	J. M. Martin
George Washington Johnson	John H. Ready
Herr Petrovovitsky	F. W. George
Rose Merrymore	Dollie Nobles
Violet Merrymore	Loretta Atwood
Cornelia Sawin	Mary Davenport

For Revenue Only is a political satire complicated with a newspaper reporter. The former was written by Milton Nobles and the latter is acted by Mr. Nobles.

The satire is quite as current as the satires that illuminate the front pages of *Puck* and *Judge* and it is as broad and as popular in its aim.

There is no deep emotion excited nor novel sensation created by *For Revenue Only*. It succeeds simply in poking fun at the surface side of American election methods and machinations.

There are probably newspaper reporters of the kind Mr. Nobles has put into his play. But they are the exception. The public will learn some day that as a class reporters are not given to entering a man's house by his window.

Mr. Nobles' performance of the part of Tom Knowall, the space writer, is breezy and whimsical. It is well worth seeing.

Dollie Nobles is piquante as the woman the reporter falls in love with. The other members of the cast—most of whom appeared in character parts—are extremely clever.

### Grand—The Diamond Breaker.

The Diamond Breaker has moved over to the West side. It opened at the Grand Opera House last night, and will be the sensation of that vicinity this week. The peril of the hero in the chute of the diamond breaker excited the audience last night to the highest pitch. The company includes

Eleka Wardell, Edward Alasop, Harry Colton, Louis Mobb, Frank Binkhurst, James A. Nesbitt, Frank Burk, C. Edgar Foreman, Clint G. Ford, Henry Kooper, John Armand, A. Mooney, George Karl, Arthur Simms, E. Grappel, Lorraine d'Arcy, Julia West, Lillian Stahl, Therese Colville, and Irma Stahl.

### Standard—The Sportsman.

Farce-comedy in three acts, adapted by William Lestocq. Produced Feb. 14.

Mr. Harry Briscoe	Joseph Holland
Dr. Holroyd	Charles Abbe
Mr. Perkins	M. A. Kennedy
Inspector Koby	Robert Hickman
Mrs. Harry Briscoe	T. C. Valentine
Mrs. Fritchley	Minnie Tittel
Ada	Stella Teuton
Marie	Margaret Craven

To anyone that saw the production of *Monsieur Chasse* at the Paris Theatre Royal last summer, the idea of adapting it for an American audience would have seemed preposterous because the play is one of the most risqué ever seen in France, and its comic complications seem so inexorably dependent upon its naughtiness, that to tone them down would leave nothing of importance or interest.

But William Lestocq, the author of *Jane*, took hold of *Monsieur Chasse* and managed to shake all the objectionable features out of it, and at the same time to leave enough that is lively and engrossing to make the piece in its American form quite as entertaining as it was in the original.

Mr. Lestocq has shown in *The Sportsman* both skill and ingenuity. He has frequently placed a different significance upon situations and suggested a different cause for actions, but he has in no way altered the attitude of the characters toward one another, nor tampered with the structure upon which the piece is reared.

Charles Frohman is to be congratulated in having secured in *The Sportsman* a farcical comedy that should attain a length of popularity nearly equal to that of Mr. Wilkinson's *Widows*. Like the latter it increases in interest as its action advances. At first it looked as though it would degenerate into a flatulent farce; the *Settled Out of Court* type, but towards the middle of the second act the maze of misunderstanding on the part of the characters in the play became so ingenious that there could be no question that Charles Frohman's comedians had found another excellent vehicle.

The *Sportsman* is a man who has a mama for gambling and who does not dare to let his wife discover the fact. Whenever he leaves home for a night over the green table he gets himself up in the guise of a sportsman and tells his wife he is going to visit a certain expert hunter named Perkins.

The unfortunate part of the ruse is that just after the departure of the sportsman on one of his expeditions Mr. Perkins calls at his house, sees the wife and informs her that he hasn't the least idea of how to handle a gun, and hasn't seen her husband for many years. Mr. Perkins, it seems, has come to town in search of his daughter, who has eloped with the sportsman's nephew.

There is furthermore a certain Dr. Holroyd who happens to have bachelor apartments on the floor above the gambling establishment that the sportsman frequents. Dr. Holroyd had once upon a time been the rejected suitor for the hand of the sportsman's wife and at the time of the action of the play he has intimated to the wife his doubts as to the husband being a sportsman of any kind.

Upon the discovery of her husband's duplicity, the wife, in her dilemma, flies to the doctor, and by a number of rather conventional devices the other characters in the play are brought to the same place. At this stage of the game the gambling establishment is "pulled" by the police and the doctor is taken to the police station on a suspicion that he is the sportsman.

The last act is taken up with explaining matters and with bringing everything to a happy reconciliation.

In the title part, Joseph Holland acts in very much the same way that he acted in Mr. Wilkinson's *Widows*. He is continually caught in a trap of his own making, and his efforts to extricate himself from it are accompanied by many absurd but appropriate gestures and grimaces.

As the sportsman's wife, Georgie Drew Barrymore plays with much comic skill. This actress is certainly unique in her line.

M. A. Kennedy makes an unctuous and humorous Dr. Holroyd, and Charles Abbe, Robert Hickman, and Stella Teuton deserve mention. The part of Mrs. Fritchley, the landlady, who appears in the second act, is played by Minnie Tittel, an intelligent young woman, but who is not adapted to bring out the peculiarities of this particular character.

The *Sportsman* was preceded on its first few performances by a one-act play, written by F. C. Phillips and C. H. Brookfield, called *The Judge and the Burglar*. It did not amuse, and it has been withdrawn.

### Tony Pastor's—Variety.

Tony Pastor calls the organization with which he has set out to please his patrons this week his jubilee company. It is a capital one. Everybody is still delighted with Paquette, the French character comedienne, and J. W. Kelly varies his fun to please. Frank Bush, the inimitable story-teller, Filson and Errol, in their sketch; the popular Bonnie Thornton, the excruciating Ward and Voices, Lester and Wilson, Lillie Western, Sam Dearin, Katie Burke and the Hewlettes finish out a bill of amusement impossible to excel.

### Koster and Bial's—Vaudeville.

The novel feature at Koster and Bial's last night was a new electric dance performed by Dorothy Denning. Several brilliant devices of light were introduced, and the dance was warmly applauded. The three Judges, acrobats, appear again here. This is the last week of Delaur and Debrimont, the duettists. Violette appears in a new set of songs. Marinelli will close his engagement

this week. Thornton varies his monologue. The new edition of *Orpheus* and the operetta *The Rehearsal* please the patrons of this resort. Stebb and Trepp, comedians from St. Petersburg, will appear here on Feb. 27. Miss Henning's dance is called "Columbia." Patriotic airs furnish the measure for her movements, and she is dressed in national colors, the stars and stripes being formed with electric lights. The act was graceful as well as patriotic, and she was warmly applauded.

### Harlem Opera House—Gloriana.

The hilarious fun of *Gloriana* drew crowds to the Harlem Opera House last night. This is one of the best farcical comedies of its kind, and the Misses Crossman and Robson in their capital impersonations kept the house in roars of laughter. Next week, *The Crust of Society*.

### Columbus—The New South.

The *New South* was produced last night at the Columbus Theatre before a large audience. The play was presented mainly by the same company, headed by Phoebe Davies and Joseph Grismer, that made its run at the Broadway Theatre so successful. Next week, *Across the Potomac*.

### Jacobs'—The White Slave.

The audience at Jacobs' last night was not large, but *The White Slave* pleased by its well-known melodramatic features and its interpolated diversions. Carrie Radcliffe in the title-role and Maurice Drew as Clay Button did excellent work. The company, as a whole, was efficient.

### People's—Blue Jeans.

Joseph Arthur's *Blue Jeans* opened at Miner's People's Theatre last night and wrought a large audience to enthusiasm. The homely realistic features of the play served strongly, and there is every prospect of a big business this week.

### Windsor—Siberia.

The well-known but still effective *Siberia* began a week's engagement at the Windsor Theatre last night. It is interpreted by a very fair company, and will probably do a profitable business.

### At Other Houses.

Uncle Tom's Cabin is continuing at Niblo's, and a system of gift-giving adds to its success.

*The Girl I Left Behind Me*, in the new Empire, is one of the big successes of the season.

Matinees will be given at many of the theatres on Wednesday—Washington's Birthday.

The *Mulligan Guard's Ball* is still very successful at Harrigan's, but Manager Hanley, responsive to many requests, announces that *Cordeila's Aspiration*, which has been in rehearsal for some days, will soon be revived.

Mrs. Potter and Mr. Bell will continue at the Fourteenth Street Theatre this week in *The Marriage Spectre*.

The *Sportsman*, at the Standard, is enjoyed by crowded houses.

Gillette's spectacle, *Ninety Days*, is gaining in popularity at the Broadway Theatre.

*Lady Windermere's Fan* is one of the higher excitements of the season at Palmer's. Oscar Wilde, author of the comedy, has cabled his compliments to Manager Palmer for the latter's excellent production.

This is the last week of *The Fencing Master* at the Casino. The Duff Opera company in *The Basoche* will follow.

The Mountebanks will close with the month at the Garden. On March 1 *Groldie-Girofia* will be produced elaborately.

William H. Crane still makes merry at the Star in *On Probation*.

This is the last week of the Manola-Mason company in *Friend Fritz* at Herrmann's.

From present indications, Americans Abroad will run out the season at the Lyceum.

Gilson and Fougeve continue in rivalry at the Imperial Music Hall, where an excellent burlesque entertainment may also be enjoyed.

### THE BROOKLYN THEATRES.

#### Amphion—His Wedding Day.

Following close on his recent New York success, *The Sportsman*, Charles Frohman launched *His Wedding Day* at the Amphion last night. The piece is amusing. H. Graham, an English playwright, is the author. The piece details the unfortunate and perplexing positions of a young man about to be married who is the object of a friend's practical joke. People and letters are mixed up, and blunders occur frequently to help along the fun. Frederic Lénaire, Clyde Fitch's one-act play, was the curtain-raiser. The very large audience was agreeably entertained by both productions. The cast included Henry Miller, Mrs. McKee Rankin, Henry Siford, F. W. Strong, Harry Mills, May Irwin, Thomas Ryley, Harry Brown, Emily Bancker, Phyllis Rankin and Basil West. Next week, *The Isle of Champagne*.

#### Grand Opera House—The Idea.

Hallen and Hart, always great favorites in this city, gave an entertaining performance of *The Idea* at the Grand Opera House last night. Maud Fuller, Alice Carl, and John McWade are with the company. Maourine next week.

#### Park—A Texas Steer.

A Texas Steer pleased Park theatregoers last night. Tim Murphy as the Congressman from Texas repeated his hit of last season. Richard Mansfield in *The Scarlet Letter* is announced for next week.

#### Bedford—April Fool.

Gus Williams and company played April

Fool to a large audience last night. The comic ability of the play was marked. Gus Williams, Gertrude Reynolds, Frank Girard, Gertrude Hill, and Ross and Fenton were very good. The next attraction is Jeffreys Lewis.

#### Columbia—The Isle of Champagne.

The *Isle of Champagne* had a crowded house at the Columbia last evening, and frequent applause demonstrated the approval of the audience. This is the first appearance of the opera in Brooklyn. Next week, John Drew in *The Masked Ball*.

#### REFLECTIONS.

# THE Record Wrecker

SEASON 1893-94.



**Edwin Stevens as Wang**

**D. W. TRUSS & CO., SOLE OWNERS,**

**18 East 22d Street, New York.**

**SUMMER THEATRE.**

*Shadows*, a play in four acts by R. H. Farrelly, assistant managerial editor of the *New York World*, was produced at the Fifth Avenue Theatre on Monday night by the Theatre of Arts and Letters. The cast consisted of Joseph Wheelock, Paul Arthur, Nelson Wheatcroft, Alexander Fisher, Ellen Burd, Mary Shaw, Adele Belgrave, Master Harwood Eldridge and Betsy Barker.

*Shadows* is the most dismal piece acted in New York within our recollection. It is calculated to show misery in its most intense and morbid phase. It is a transposition of Eugene Aram with additions and exten-

sions. It is the popular supposition that where there are shadows there must also be light but *Shadows*, as seen at the performance given by the Theatre of Arts and Letters, has not one ray of sunshine or even of gas. It is an agony in four spasms.

There is no excuse for its action. A man named Van Ness has had a common law wife. He believes her dead, marries again, and has children. The common law wife is not dead. She is very much alive; she is a morphine fiend; she appears, and, after roaming about the home of Van Ness for forty-eight hours with his consent, she "peaches." Then she disappears, and the shadow is gone.

Why does not Van Ness have the common law wife removed at once from the house? Because the author wants to have shadows.

The play is crude and cumbersome in construction. Its scenes and sentiments are frequently paraphrased. It is palatable from the start that the common law wife will die and, as the audience sees daylight ahead, the darkness and the play is counteracted so far as its intended effect is concerned.

The parts were in every case well interpreted. Mary Shaw as the common law wife made a marked success.

**A BIG ENGAGEMENT.**

James O'Neill played Fontenelle to immense receipts last week in New Orleans. He opened on Sunday night to the capacity of the St. Charles Theatre at advanced prices. Monday was the occasion of the Mardi Gras procession, in spite of which the receipts showed a falling off of but a few dollars from the opening night. The house was the largest ever known in New Orleans on the night of this annual pageant. Fanny Davenport, who was playing at another theatre closed the house, thinking the carnival would kill her business. The whole week of Mr. O'Neill's engagement was marked by crowded houses. The *Picavue* said of Fontenelle: "The story is romantic and absorbing, the character of the hero is garbed in strength, daring, love and chivalry, and is just such a figure as O'Neill can cause to live, invest with truth and grace and comeliness, and act with such ease of acting that the parquette and dress circle will be moved to admiration and the galleries stirred to shouting."

So it was last night. O'Neill, who is at the

head of American romantic actors, was in his element and made Fontenelle an ideal character." The *Times-Democrat* said: "Its tone is pure and wholesome, and while the story it tells is one of thrilling interest, it contains much less of the improbable and impossible than usually falls to the lot of heroic melodramas. In the title role Mr. O'Neill has a character which is admirably adapted for showing him at his best, and he makes the most of it." The *Delta* said: "The play is destined to unrivaled popularity among the theatre-loving public who admire legitimate dramas. From the rise of the curtain until its fall the audience is held in raptures, and the actor has the hearty support and sympathy of his audience."

**THE STAGE CHILDREN'S LAW.**

The Anti-Gerry Society, through President Zelda Sanders, has taken to Albany and presented to the Legislature an amendment to the law passed last Winter relative to the appearance of children in theatrical performances. It will be remembered that a test case under this law, the provisions of which have been steadily opposed by Elbridge T. Gerry, was argued last Autumn before the General Term of the Supreme Court. This tribunal, for some reason not clear, has not yet handed down any decision upon the matter. The amendment proposed by the Anti-Gerry Society makes unmistakably plain, by added sentences, the right of the Mayor of New York to license children to appear in theatrical performances. This right, although held to be plain in the original bill, has been persistently contested by Gerry.

**KEELEY PATIENTS TO PERFORM.**

Patients in the Keeley Institute at White Plains will give a performance to-day (Tuesday) under the auspices of the King's Daughters, for the benefit of the Keeley League. The entertainment will open with the oration scene from Julius Caesar. Lawrence Hanley taking the part of Marc Anthony Stephan Stanach that of Brutus, and other favorites will act as citizens and mob. David Garrick, in which Mr. Hanley will take the title part, will follow.

**MIRROR CALLERS.**

Among the callers at the Mason office the past week were: Fred. Lenox, Lionel Bland, W. S. Seeskin, Charles Scott, Miss Nelson, Adelaide Russell, Aunt Louisa Eldridge, Selli Simonson, Marie Madison, Josie Sadler, Martha Rudessl, S. Ossoski, Charles St. Butler, Frank Lea Short, Frank E. Baker, Marie Edgar, L. Maurice, Fred Standish, Laurent Howard, Mart Hanley, Charles Marriott, Ben Teal, Katherine Kendall, Minna Cawley, Ida Orme, and Jennie B. Creighton.

The Kansas City *Journal* compliments Harry Corson Clarke for his work as Dr. Cupid with Frank Daniels.

**SIMMONDS AND BROWN'S VENTURE.**

Edmond Gerson will sail from England for New York on Friday. During his brief trip abroad he has visited London, Paris, Belgium, Brussels, Trieste, Rome and Naples. He has engaged several novel specialty performers. Some of them will sail for America in April; others will come in time for the Fall season. He has secured the American rights for the successful pantomime presented at the Olympic Theatre, London, under the title, *In Good Old London Town*. The piece will be presented here next season under the management of Simmonds and Brown, the well-known dramatic agents. The Parisian clown, Thomas Herbert; the Diamond Sisters; the Habison troupe of acrobats; Ada Brahan, change artist, have also been secured for the production.

**HENLEY AT HERRMANN'S.**

E. J. Henley and his company will return to New York next Monday night for an indefinite run at Herrmann's Theatre.

"Mr. Henley," said Frank Connelly, his business manager, to a *MIRROR* reporter on Monday, "will present Our Club, the comedy in which he scored such a success a few weeks ago at the Union Square Theatre, and the one-act psycho-dramatic sensation, Yesterday."

"Yesterday" is by Stanislaus Stange. It will create a more. It has met with wonderful success on the road and the press notices of Mr. Henley and Dorothy Dene, his leading lady, indicate a perfect performance at Herrmann's and a unique and charming play.

**GEORGE HOLLAND ENJOINED.**

George Holland intended to produce *The Galley Slave* at the Girard Avenue Theatre, Philadelphia, in a few weeks. He paid Robert Campbell a considerable sum of money for the rights. A. M. Palmer has notified Mr. Holland, however, that Campbell has no right to the play and that Mr. Palmer is receiver of Bartley Campbell's estate. Mr. Holland therefore has changed his mind with regard to producing the play.

**DARTMOOR COLLAPSES.**

J. H. Gilmour's company, playing Dartmoor, closed season at Port Hope, Canada. The manager left the company there without means to get home.

**MATTERS OF FACT.**

An Easter Monday attraction is wanted at the Washington Street Opera House, Rome, N.Y.

Manager Al. Bourlier, of the Masonic Temple Theatre, Louisville, Ky., advertises in another column for attractions for specified dates.

Chicago criticisms of W. S. Hart, Rhea's leading actor, reproduced in another column, record and characterize the work of a rising young man.

The Union Transfer and Storage company advertise persons in arrears for storage, and announce a sale of goods thus held in another column.

An announcement of Syracuse's newest and most modern theatre, the Bastable, owned by Frederic Bastable and managed by Frank D. Hennessy, states that it will open next September.

The Diamond Breaker was so successful at the Windsor Theatre last week that hundreds were turned away. It seems to be one of the most notable melodramatic successes of the season.

Arthur Lockwood's latest song, "I'm Going to Make My Will," has just been published by the Phelps Music company.

Manager William L. Lykens informs *The Mirror* that on March 1 the old Tootle Theatre at St. Joseph, Mo., will be closed, and the work of remodeling it will begin at once. It will be transformed into a model and modern house. Mr. Lykens has arranged with Manager Boyd, of Omaha, and Manager Church, of Lincoln, Neb., to book in conjunction when desirable. The new theatre will be opened on Sept. 1 next.

Managers Beiter and Cox are now booking for the Big Four Opera House at Canal Dover, O., for the season of 1893-94. Managers of traveling attractions wishing desirable dates should apply at once.

Annie Burton, a pretty and clever soubrette, is appearing successfully in the Ole Olson Western company.

An unusual opportunity is offered to first-class attractions at the Academy of Music, Philadelphia. This house, the largest in that city, has one hundred and fifty sets of scenery, and is unequalled for its acoustic qualities. It has never before been offered to attractions on sharing terms. Good open time during 1893-94, either for rent or sharing, is not likely to remain long upon the books of this house. Full particulars may be had and time secured on application to Frederick A. Schwab, care of Shoberth and Company, 23 Union Square, this city. Mr. Schwab represents the Academy in New York.

H. H. Jennings and C. J. Belknap have assumed the management of the Grand Opera House, at Bridgeport, Conn., playing first-class attractions only. Prices range from fifteen cents to seventy-five cents. They are now booking for next season.

A new Grand Opera House will shortly be built and ready to open Sept. 18, 1893, at Fort Wayne, Ind., costing \$150,000. It will be a popular-price house, playing two matinees a week, and seating 2,000 people. Managers of three-night stands should address James Geary, Grand Opera House, that city.

Harrigan's Theatre may be rented for a Summer season from May 15 to Aug. 19, 1893, to strictly first-class attractions only. Managers of such attractions desiring to avail themselves of this opportunity should at once address M. W. Hanley, manager of the theatre.



## PROFESSIONAL CARDS.

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Dialect and Character Comedy.

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**J. Clarence Harvey**  
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**Joe Coyne**  
Comedian. At liberty. Coleman House.

**Miss Edith Athelston**  
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**Will. H. Sloan**  
Sister Clutch, with later on.

**Minnie Miller**  
Second season Frank Daniels' Co.

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Leading heavy. Address Simmonds and Brown.

**John C. Buckstone**  
Address Low's Exchange, 2d Broadway.

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**Wm. H. Pascoe**  
Leading juveniles with James O'Neill.

**J. D. Murphree**  
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Character comedy. Care Roberts and Ebert.

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Singing and dancing soprano. Address this office.

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Farce-Comedy. Address this office.

**Miss Fanny Lyons**  
Juvenile. Comic Opera. Address this office.

**Herbert B. Chesley**  
Leading business. Address care A Society Tramp.

managers: Mavourneen 2; fair business; performance fair. Redding Stanton co. in repertoire 13-18; fair business; performance good. Hands Across the Sea 20; Grimes' Cellar Door 22.

## NORTH CAROLINA.

**WILMINGTON**—OPERA HOUSE (J. M. Cronly, manager). The Westerner 8; small house. Robert Downing 12; one of the largest and best-pleased audiences of the season. Jeffreys Lewis 15.

**ASHEVILLE**—GRAND (C. Sawyer, manager): The Westerner 12; good performance; fair business; bad weather.

**RALEIGH**—METROPOLITAN HALL (C. D. Heartt, manager): Robert Downing in The Gladiator 12. S. R. O.

## NORTH DAKOTA.

**FARGO**—OPERA HOUSE (Charles Gottschalk, manager): The Edith Ross Grand Scottish Concert co. 12; packed house. Miss McNeill made a hit in the Highland Fling.

## OHIO.

**COLUMBUS**—HERBERT'S THEATRE (Dickson and Talbot, managers): Anna Eva Fay 12; packed house. Robert Mantell in The Face in the Moonlight 16-18. White Squadron 19-20; Nordica-Schachet 21, 22. Lewis Morrison 21-March 4.—PAWS THEATRE (Dickson and Talbot, managers): The Smugglers pleased large audience 9-12. Ida Van Cortlandt opened to a packed house 12. Fire Patrol 12; Eddie Birds 13-15.—GRAND OPERA HOUSE (J. G. and J. W. Miller, managers): Howard Atheneum co. closed a very successful engagement 5. Manice Morrison in Olympia was very well received. His husband and wife drew large audiences 12-15; performances good. Salvin 10-12; Don't Sulky 10-12.

**LEWISBURG**: Charles A. Bigelow, of the Husband and Wife co., received an enthusiastic welcome from his scores of friends here.

**CANTON**—THE GRAND (A. J. Plunkard, manager): The Ensign 7; fair business. Roland Reed in The Woman Hater 8 pleased a good audience. Kidnapped 12; poor business.—SCHAFFER'S OPERA HOUSE (A. J. Plunkard, manager): The City Sports Burlesque co. pleased a large audience 10.—LEWISBURG: The Voodoo will be presented at the Grand March 2 for the benefit of the ushers of that house. Clara Morris will present Camille March 6 for the benefit of the local lodges of Elks. Indications point to a large sale on both occasions.

**YOUNGSTOWN**—OPERA HOUSE (Eugene Rock, manager): The White Squadron co. pleased a large audience 11. King Sheldy, Robert Hilliard, and Hubert Carr enacted the stirring roles, and sustained the interest even in the last act, which is woefully weak. Thomas W. Keene in Louis XI. drew the banner house of the season; extra chairs were placed in the aisles and orchestra, and standing room was at a premium. The occasion was the sixth annual benefit of the Elks 12. Never did the star present a stronger or more finished performance.—Elks: Thomas W. Keene met the members of the Lodge of Elks in an informal reception at the parlors of the lodge from 4 to 6 P. M., before the performance.

**UPPER SANDUSKY**—OPERA HOUSE (W. B. Gordon, manager): Fitz and Webster's A Breezy Time co. 10; a packed house; decidedly the best entertainment of the season. The Two Johns Comedy co. to a small but well-pleased audience 9. Walker Whiteside in Richard III 10; The Midnight Alarm 11. Iveys: A banquet was given by Upper Sandusky B. P. O. Elks, 12, to A Breezy Time co. 8, in honor of one of the members being initiated into the Lodge. An enjoyable time was had.

**FRONTON**—MASONIC OPERA HOUSE: Ezra Kendall in A Pair of Kids 8; fair house. J. E. Toolin in Killarney and the Rhine 9; small house; very poor performance. The Lotus Club for the benefit of Division 1, A. O. H., gave a fine performance to a large house 11.

**REISTER**—DEKOSI'S GRAND OPERA HOUSE (Henry Dickson, manager): Skipped by the Light of the Moon 8; good house. Uncle Tom's Cabin 10; S. R. O.: receipts, \$400. The Harry Cobble 15.

**HARRISVILLE**—CITY OPERA HOUSE (T. W. Taylor, manager): Guy Brothers 8; good business. Carrie Lewis 9-11; S. R. O.: satisfactory performances.

**PIQUA**—MUSIC HALL (J. C. Thaukield, manager): Ida Van Cortlandt 10, 11; fair business; performances excellent. The Smuggler 12; fair business.

**SPRINGFIELD**—CITY OPERA HOUSE (Evan and Van Ostran, managers): Charles A. Loder in On, What a Night! to one of the largest and best pleased audiences of the season 8. Perkins D. Fisher presented A Cold Day to a fair-sized audience 12.

**SHAWNEE**—OPERA HOUSE (B. C. Hart, manager): A Busy Day co. to light business, owing to very inclement weather. Paris Gaiety Girls 12, 15.—**MUSIC HALL** (White and Wallace, managers): Carrie Lewis co. opened 12 for a week at popular prices.

**CAMBRIDGE**—HARNDON'S OPERA HOUSE (R. Hammond, manager): Guy Brothers' Minstrels 7; small attendance.

**PINEVILLE**—DAVIS' OPERA HOUSE (Ruth and Granell, managers): Husband and wife 11; fair business. Side Tragedy 8.—ITEM: Ben T. Dillon, the clever Irish comedian, of Fitz and Webster's Breezy Time, joined the Upper Sandusky Brotherhood of Elks 8. The Lodge held a "social session" and participated in a banquet after the performance in honor of the occasion.

**BLAIRE**—ELVISH THEATRE (John Duncan, manager): Charles Loder in On, What a Night! to the largest house of the season 6. Guy Brothers' Minstrels to a fair-sized audience 10.

**TOLEDO**—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Erminie was indefinitely presented by the Pauline Hall co. before a good house 11. Salvini in Don Cesar de Bazan and The Three Guardsmen to good houses 12, 13.—PEOPLE'S THEATRE (Brady and Garwood, managers): Jarreau in Starlight opened to S. R. O. 13; Spider and Fly 14, 15.

**HAMILTON**—GLOBE OPERA HOUSE (Briestley and Connor, managers): The Boston Howard Atheneum Star Specialty co. 11; fair house.

**STEUBENVILLE**—CITY OPERA HOUSE (W. D. McLaughlin, manager): The Smugglers 8; poor house. Charles A. Loder 11; full house. Paris Gaiety Girls 12; good house.—ITEM: The receipts of the Paris Gaiety Girls co. were attached while here by the advance agent, but the master was definitely settled.

**TRAVERSE**—MUSIC HALL (James B. Sargent, manager): Lord Rooney, by the Rooney Comedy co., 12. J. R. F. Cumpton in The Merry Cobble 12; both to good business. Ed. F. Davis' Uncle Tom's Cabin 13; S. R. O.

**WASHINGTON**—OPERA HOUSE (R. E. Edmiston, manager): May Broome 6-10; small houses on account of rain, and other entertainments.

**TIFFIN**—HOME'S OPERA HOUSE (E. B. Hubbard, manager): Two Jims 10 to a fair audience 10. Davis' Uncle Tom's Cabin co. to the largest house of the season 11.

**TRUSS**—OPERA HOUSE (G. A. Brannan, manager): The Pat Rooney Comedy co. 10; good business; excellent performance. The specialty work of the Rooney Sisters received numerous encores.

**AKRON**—ACADEMY OF MUSIC (W. G. Robinson, manager): Grimes' Cellar Door 8; fair house; performance fair from satisfactory. Katie Emmett in Killarney drew a good house, considering the stormy rating and icy sidewalks.

**SPRINGFIELD**—GRAND OPERA HOUSE (E. B. Polke, manager): Ezra Kendall in A Pair of Kids 8; business good. The Boston Howard Atheneum co. 10; good business. Robert Mantell in The Face in the Moonlight 20.—**BLACK'S OPERA HOUSE** (Samuel Waldman, manager): The Rooney Comedy co. 9; business fair. Husband and wife 10.

**SALEM**—GRAND OPERA HOUSE (Allen and Atchison, managers): Paul Kauper; Charles A. Loder 10. In On, What a Night! both to good business.

**READING**—OPERA HOUSE (A. Society Tramp, manager): The Boston Howard Atheneum co. 10; good business. Robert Mantell in The Face in the Moonlight 20.—**BLACK'S OPERA HOUSE** (Samuel Waldman, manager): The Rooney Comedy co. 9; business fair. Husband and wife 10.

**PHILADELPHIA**—GRAND OPERA HOUSE (E. B. Polke, manager): Ezra Kendall in A Pair of Kids 8; business good. The Boston Howard Atheneum co. 10; good business. Robert Mantell in The Face in the Moonlight 20.—**BLACK'S OPERA HOUSE** (Samuel Waldman, manager): The Rooney Comedy co. 9; business fair. Husband and wife 10.

**HARRISBURG**—GRAND OPERA HOUSE (Markley and Co., managers): Pete Baker in Chris and Lena to good business 10. The old play has lost none of its attractiveness, and, with "Pete's" good qualities and cheery manner, has an assurance of success.

**READING**—ACADEMY OF MUSIC (John D. Mishner, manager): Crusoe 10; Sea 11; packed house.

Thomas W. Keene in Richard III 12; large and well-pleased audience. Two Old Comedies 13; Hart's Novelty co. 10; Kojunka 13.—ITEM: The Delusion Dance by the Leigh Sisters, and the work of Charles E. Edwards and William A. Lamp in Oh, What a Night! deserve special mention. Virginia Mercer, of this city, is an accomplished elocutionist, and is receiving flattering notices from neighboring cities.

## PENNSYLVANIA.

**NEW CASTLE**—OPERA HOUSE (R. M. Allen, Jr., manager): Grimes' Cellar Door to fair business 10. The White Squadron to a packed house 10.

**ITEMS**: While en route from Pittsburgh to Youngstown, O., the trunks of Graham Henderson and Herbert Carr, of the White Squadron co., were broken into and robbed of wearing apparel, jewelry, etc., to the amount of \$50. Mr. Carr, who appears as the Moorish slave, was relieved of his stage costume and was compelled to gather together another on short notice. Robert F. Crawford, who has held the position of treasurer of the Opera House for a number of years, has been succeeded by Manager Allen, who will look after the box-office interests in person hereafter.

**ALLEGHENY**—MUSIC HALL (R. M. Whitesell, manager): A large and select audience saw Charles Frohman's new comedy, His Wedding Day. Excellent co. and pleasing performance. Frederick Lemire was given as a curtain raiser. The Country Circus 13, despite the very inclement weather, attracted a large audience. The Hustler drew a very good business 12; co. and performance good.

**MEERSPORT**—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Charles T. Ellis pleased a large audience 11. The President failed to please a light audience 12.

**ALLEGHENY**—THEATRE (E. A. McArchie, manager): Mrs. Jarvie's Was Works and The Pied Piper by home talent 10. Alvin Joslin was greeted by a large and appreciative audience 12.

**WEST CHESTER**—OPERA HOUSE (U. H. Painter, proprietor and manager): London Gaiety co. to crowded house; poorest show here for years.

**ASSEMBLY BUILDING** (G. S. Way, manager): Hem Haw and Ten Broek 12; gave their usual entertaining performance to a fair-sized house.

**WILLIAMSPORT**—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The Ensign 7; fair business. Frederick Lemire 12.—ALLEGHENY'S THEATRE (E. A. McArchie, manager): Mrs. Jarvie's Was Works and The Pied Piper by home talent 10. Alvin Joslin was greeted by a large and appreciative audience 12.

**SHAKESPEARE READINGS**.

Mrs. Waller has organized a select class for reading Shakespeare and other poets, where the voice, intonation, and expression of each character is strikingly defined.

## EXECUTION, ACTING, ETC.

## Alfred Ayres.

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No stage on which to amuse the pupil and squander his time. Begin with rehearsals when trees begin to grow at the top; when architects begin with the house and follow with the foundation, and not till then "Stage business" is the very last thing and much the easiest thing to learn. He that begins with rehearsals never gets far; he may become a dramatic artist.

ESSENTIALS ARE NEVER TAUGHT BY THOSE WHO DO NOT THEMSELVES KNOW THEM.

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## ACTRESS AND EXECUTIONIST.

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## West 2nd Street, New York.

## THE NEW YORK DRAMATIC MIRROR.

**DETROIT.**—A good house greeted "His Wedding Day,"—The Country Circus gave three performances to large houses on 21; The return engagement of "The K. Bobo" was well received by a large audience.—**GRAND OPERA HOUSE** (George W. Miller, manager): Drama.

**ST. LOUIS.**—**ACADEMY OF MUSIC** (W. S. Falck, manager): Cranbrook Lagoon; small audience. The Bunker 21; excellent performance; large and appreciative audience.

**CANTONVILLE.**—**OPERA HOUSE** (Dan P. Byrne, manager): After two weeks' rest the Opera House opened 21 with Dr. Carver in "The Scout" to a top-brown house.

**SHERMANVILLE.**—**G. A. R. OPERA HOUSE** (John F. Oster, manager): "Hands Across the Sea" 21 to a \$2.50 house. Frederic Bryton in "Forgiven" to delighted a small-sized audience. Co. will play a return date. Little Nugget 21; Kajenta 21, 22.

**CORNWELL.**—**WORKS' THEATRE** (A. E. Weeks, manager): Held in Slavery 21; fair business. The Mid-night Alarm 21; small house.

**CHICAGO.**—**OPERA HOUSE** (B. Lowenritt, manager): The Grey Mare 21; fair house. Punch Robertson on week of 21; popular prices; big houses.

**HOLLYWOOD.**—**OPERA HOUSE** (Charles P. Schubert, manager): Lucerne Stock co. opened 21 to the capacity of the house.—**CENTRAL THEATRE** (W. Silverstone, manager): Annie Mitchell co. opened week of 21 to fair business; performance fair.

**LOCK HAVEN.**—**OPERA HOUSE** (J. N. Farmworth, manager): Kellar 21; large and well-pleased audience. Little Nugget 21; large house.

**UNIONTOWN.**—**GRAND OPERA HOUSE** (J. T. Davies, manager): Frederic Bryton in "Forgiven"; medium house. Bette Bernard Chase in "Uncle's Darling" 21, afternoon and night, to first-class business.

**PILTHOUSE.**—**OPERA HOUSE** (R. W. Smith, manager): Cannon Ball Express 21; good business.

**KITTANNING.**—**GRAND OPERA HOUSE** (Brown and Neibert, managers): The Bunker to a large house 21.

**WILKESBARRE.**—**GRAND OPERA HOUSE** (M. H. Burghardt, manager): The Country Circus 7, 8, with matinee, to good business, good performances. She-Couldn't Marry Three 21; large house. Hands Across the Sea 21; and Dr. Frank Carver in "The Scout" 21; light business.—**MUSIC HALL** (E. C. Frank, manager): The Sawtelle Dramatic co. closed a week's engagement on business for the week fairly good.

**BEAVER FALLS.**—**SIXTH AVENUE THEATRE** (Cashbaugh and Bell, managers): The White Squad 21; Ten Old Crates 21; Charles A. Loder 21.

**OPERA HOUSE** (H. Cashbaugh, manager): Dark.

**MONROVIA.**—**GRANDE OPERA HOUSE** (Sam P. Vohr, manager): Bette Bernard Chase in "Uncle's Darling" to a crowded house. Sourbeck and Covers The President 21; deservedly small house. Charles A. Loder 21.

**MORRISTOWN.**—**GRAND OPERA HOUSE** (John E. Murphy, manager): Second appearance this season of Donnelly and Laird in "Natural Gas." The house was packed to its utmost capacity. The S. R. O. sign being displayed at 7:30 P. M. Owing to the illness of Mr. Girard, his place was acceptably filled by Mr. Midgley. Annie Pixley in Miss Blythe of "Duthie 20."

**CHESTER.**—**GRAND OPERA HOUSE** (Thomas Hargreaves, manager): Tony Farrel in "My Colleen" 21; good-sized house; twice well received. Mr. and Mrs. Sidney Drew in "The Emergency" 21; Marie Hubert Frohman in "The Witch" 21; Charles McCarthy in "One of the Braves" 21.

**SAUCHURKIN.**—**OPERA HOUSE** (John H. Fagan, manager): The Kabobs 21; business fair.

**WAYNESBURG.**—**OPERA HOUSE** (Cooke and McNeil, managers): Mr. and Mrs. Sidney Drew, with excellent support, presented in "Honor Bound" 21. That girl from Mexico to a large and delighted audience 21.

**BALTIMORE.**—**WAGNER OPERA HOUSE** (Wagner and Reis, managers): The Grey Mare 21; large house. R. B. Mantell in "The Face in the Moonlight" 21; fine audience.

**LAFAYETTE.**—**OPERA HOUSE** (J. W. Major, manager): Harry M. Markham's Dramatic co., billed for three nights, played "The Ladder of Fame" to a small house 21, and disbanded 21. Dr. Frank Carver in "The Scout" 21; Under the Lion's Paw 21.

**LEHIGHTON.**—**FISHER OPERA HOUSE** (George H. Spangler, manager): Nelson and Morton's All-Star co. 21; poor co., to medium sized audiences. Ezra Kendall in "A Pair of Kids" 21.

**ELLEFORD.**—**GERMAN OPERA HOUSE**: The Pirates of Penzance was presented 21 with great success to a crowded house by home talent.

**SHREVEPORT.**—**OPERA HOUSE** (Wagner and Reis, managers): The Grey Mare 21; large audience. The Midnight Alarm 21; small audience. Katie Emmett in "Killarney" 21; Dan's Sally in "The Millionaire" 21; both to good business.—ITEM: Charles A. Wing, advance for Robert Mantell, spent a day in the city last week shaking hands with old friends.

**RHODE ISLAND.**

**NEWPORT.**—**OPERA HOUSE** (Henry Bull, manager): Baker Opera co. despite inclement weather played to crowded houses week of 21. Barry and Fay in "K. Kama's" Flirtation will have a good house 21.—ITEM: Newport Lodge of Elks will hold a Ladies' Night 21. They have secured Roland Keen to lend me Your Wife for their fifth annual benefit.

**SOUTH CAROLINA.**

**CHARLESTON.**—**OWENS' ACADEMY OF MUSIC** (Charles W. Keogh, manager): Robert Downing 21, 22, 23, and matinee; very successful engagement. Jeffreys Lewis 21, 22, and matinee to light business. Lost in New York 21, 22, 23; Frank Mayo 21; The Colonel 21.—**GRAND OPERA HOUSE** (L. Arthur O'Neill, manager): Annie Pixley in Miss Blythe of Duluth to a large audience 21. Baldwin-Melville co. opened 21; for a week of drama at popular prices. The co. has an extensive repertoire.—ITEM: The Tar and Tartar co., booked for 21, 22, have deferred their visit here until later in the season.

**SUMTER.**—**ACADEMY OF MUSIC** (J. A. Schaefer and Co., managers): Heywood Celebrities 21; good business. Jim the Westerner 21; fair business.

**CAMDEN.**—**OPERA HOUSE** (J. L. Brasington, manager): Jim the Westerner 21; first class performance to a small house, on account of rain Wilfred Clark 21.

**COLUMBIA.**—**OPERA HOUSE** (Eugene Cramer, manager): Robert Downing and Eugenia Blair, well supported, presented Richard Cœur de Lion to a good sized, select and enthusiastic audience 21. Lost in New York to a fair audience 21.

**TENNESSEE.**

**MEMPHIS.**—**LUCERNE THEATRE** (John Mahoney, manager): Florence Bindley, with The Pav Train, played to good houses 21. Star and Co. fair. Lillian Lewis appeared in "Lady Lil" and Therese Raquin 21-22 to lucrative receipts and delighted audiences. Evans and Hoey follow.

**GRAND OPERA HOUSE** (Fritz Staub, manager): Richard Mansfield and his stock co. appeared in this city for the first time 21-22, presenting Bean Brummell, A Parisian Romance, Prince Karl, and Dr. Jekyll and Mr. Hyde at advanced prices and packing the big houses, playing to the banner receipts of the season at that theatre. The town went wild over Mansfield and his excellent co. Grau's Opera co. and Fanny Davenport follow.

**ITEM.**—The splendid business done by Lillian Lewis, with Mansfield, in opposition, can be ascribed to Manager John Mahoney, of the Lucerne, who certainly used some hustling and novel tactics in advertising Miss Lewis.

**COLUMBIA.**—**GRAND OPERA HOUSE** (T. G. Settles, manager): Wilfred Clark in "Tit for Tat" 21; good business. John Thompson 21.

**CHATTANOOGA.**—**NEW OPERA HOUSE** (Paul R. Albert, manager): Lillian Lewis in "Lady Lil" 21, and matinee to good business. The performance was very satisfactory. Wilfred Clark in "Tit for Tat" attracted a fair-sized audience 21. The Prodigal Father, with Carmenita as an additional attraction, to a full house 21.

**KNOXVILLE.**—**STAUN'S THEATRE** (Fritz Staub, manager): Lillian Lewis in "Lady Lil" 21, and matinee to a good house 21. The Mikado was repeated 21, matinees and evening performances, to crowded houses. Car-

mencia and Glen McDonough's sparkling comedy, "The Prodigal Father" delighted a large audience 21. "Primo and West's Minstrels" 21; Richard Barthold 21.

**TEXAS.**

**PORT WORTH.**—**GREENWALL'S OPERA HOUSE** (Phil Greenwall, manager): The Charity Ball was given 6, 7, with matinee to good houses. Richard Mansfield presented Bean Brummell 8 to a packed house at advanced prices. Jane with Lena Merle in the leading character was also presented for the first time here 9, matinee and night, to full houses. The Mozart Symphony Club gave one of their fine concerts 10 to a small but select audience.

**PALESTINE.**—**TEMPLE OPERA HOUSE** (C. P. and C. B. Sawyer, managers): Jennie Holman played here all week 10 and notwithstanding inclement weather to fair houses. Miss Holman, who is an honorary member of the Duley Rifles, attended their fourth anniversary 11. Complimentary tickets were furnished the members who attended the performance in uniform.—ITEM: There is an effort being made to build a new Opera House.—Mr. C. A. La Conte, advance agent for the Robinson Cruise, was killed for 11. He's a hustler.

**DALLAS.**—**OPERA HOUSE** (George Amy, business-manager): Richard Mansfield in Bean Brummell and A Parisian Romance at advanced prices to large and demonstrative audiences 6, 7. The Charity Ball to good houses 8, 9. Jane with Lena Merle in the leading character was also presented for the first time here 10, matinee and night, to full houses. The Mozart Symphony Club gave one of their fine concerts 11 to a small but select audience.

**FRANK R. KITCHEN, Manager.**

**OUT OF TOWN THEATRES.****Atlantic, Iowa.****OPERA HOUSE.**

Situated on main line C. R. I. and P. R. R., midway between Des Moines and Omaha. Population, 2,500. Seating capacity, 700. House on ground floor, four clean dressing-rooms, complete scenery, furniture, and properties. First-class one and two-night stand companies are solicited. Only one company per week. Write for dates, terms, etc.

Address, **L. L. TILDER, Manager.**

**Berwick, Pa.****P. O. S. OF A. OPERA HOUSE.**

On D. L. & W. and Penna. Railroads. Twenty-eight miles south of Wilkesbarre. Population, 5,000; seating capacity, 600. Scenery complete. Stage, 23x30. Open Time—Jan. 21-22, 24-25, 27-28.

Address, **FRANK R. KITCHEN, Manager.**

**Bath, Maine.****ALAMEDA OPERA HOUSE.**

Only ground floor theatre in the city; lighted by gas and electricity; heated by steam. Stage, 45 ft. wide; 30 ft. deep, with a 27 ft. opening; 14 ft. flats and wings.

First-class combinations shared. Address,

**E. H. DONNELL, Manager.**

**Clinton, Ill.****THE FAIR OPERA HOUSE.**

Just completed. Seating capacity, 700. Parquet, dress and Family Circle all fitted up with Andrews' opera chairs. Stage fitting for first-class attractions. Electric light, steam heat, and good show town. Only first-class attractions booked for 1892-93.

The Fair Opera House.

Address, **ARTHURS & CO., Owners and Managers.**

**Columbus, Kans.****COLUMBUS OPERA HOUSE.**

Only house in the county seat of Cherokee Co. Large mining camps and powder works within a few miles of city. For open time, terms, etc.

Address, **E. B. CURRAN, Manager,** Columbus, Kans.

**East Stroudsburg, Pa.****ACADEMY OF MUSIC.**

150 yards from D. L. & W. Depot. Largest and best equipped house in the country; 7,000 population in circuit to draw from, including Stroudsburg of 3,000; one mile distance from depot; two large dressing-rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas. Booking for season 1892-93.

**J. H. SHOTWELL, Manager.**

**Fayetteville, Ark.****WOODS NEW OPERA HOUSE.**

Ground floor, electric lights, folding opera chairs. Stage, 30x30. Seats 650. Has direct railroad communication with Springfield, Mo., Joplin, Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark. Fayetteville is the seat of the Arkansas Industrial University, with many students. Address,

**DR. CHARLES RICHARDSON, Mgr.**

**Gainesville, Texas.****GALLIA OPERA HOUSE.**

Now booking for 1892-93. Plenty open time for good attractions. Have no agents. Belong to no circuit. Make my own contracts. If you are coming to Texas, you cannot afford to miss Gainesville. Population, 10,000. The gate city to Texas. Perfect railroad connections. House on ground floor.

**PAUL GALLIA, Manager.**

**Gouverneur, N. Y.****UNION HALL OPERA HOUSE.**

Newly refitted; thirteen sets new scenery; five dressing rooms. Seating capacity, about 700. Electric lights; draws from 6,000 population; location, half way between Watertown and Ogdensburg. Now booking for 1892-93.

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manager); Beloit Choral Union to a big house to. The Phoenix Mandolin Orchestra 20.

**WEST SUPERIOR**—**GRAND OPERA HOUSE** (J. T. Condon, manager): The West Superior Choral Union, assisted by Thomas Taylor Drill of Minneapolis, rendered Dudley Buck's "Columbus" to a large and fashionable audience. The Minnesota Banjo and Glee Clubs assisted the Choral Union, and were greatly appreciated. Hermann to a fair and well-pleased audience to.—**INTER**: Manager Condon is in New York securing coa. to fill vacancies in the season's bookings.

#### WASHINGTON.

**TAZIMA**—**THEATRE** (S. C. Helling, manager): Schilling's Minstrels 8; fair house—**OLYMPIC THEATRE** (Mark Wilson, manager): The Streets of New York 6-8; good attendance.

**SPURGEON**—**AUDITORIUM** (E. C. Hayward, manager): Charles E. Schilling's Minstrels 6; Lederer and Murphy's U. S. 8; both to good business. Frederick Wards and Louis James are having good reserved seat sale for 13-14.

#### CANADA.

**TORONTO**—**GRAND OPERA HOUSE** (O. B. Shepard, manager): The Stowaway played to very good business 9-11. Digby Bell in Jupiter to packed houses all the week. Jananachek 20-22.—**CADMUS OF MUSIC** (Fred C. Whitney, manager): Later On to good business 11-13.—**TORONTO OPERA HOUSE** (J. B. Morris, manager): The Power of Gold drew well. Lester and Williams 10-12.

**HAMILTON**—**GRAND OPERA HOUSE** (Thomas Reiche, manager): The Stowaway drew a gallery audience 8. Me and Jack (Lester and Williams) 11. J. C. Buff Opera co. in A Trip to Africa to good business 12. The chorus work was excellent. The Nelson Opera co. 20-22.

**MONTREAL**—**QUEEN'S THEATRE** (Sparrow and Jones, managers): Annie Ward Tiffany opened in Love Never Dies 23 to a good-sized and enthusiastic audience. Miss Tiffany is a clever actress, and as a vehicle to display her abilities. Lady Blanche served the purpose.—**ROYAL ROYAL** (Scarfone and Jacobs, managers): Lester and Williams' co. opened to 8. B. O. 13. Tales of New York 20-22.

The Academy was dark much of 11-12. The Montreal Amateur Operatic Society, under the leadership of Prof. Coulline, will produce the Gondoliers 20-22.

**LONDON**—**THE GRAND** (A. E. Root, manager): Lester and Williams' co. and Jack is only entertaining when presented by clever comedians and pretty girls, and they were really lacking to; the performance and house being correspondingly poor. The Nelson Opera co. opened week of 12 in a bill of standard comic operas, and will no doubt do good business all the week, as the prices have been reduced and the co. is quite a capable one, although there is no special talent.

**VANCOUVER**—**OPERA HOUSE** (G. W. P. Goldsmith, manager): Katie Putnam 5; good business.

#### DATES AHEAD.

Managers and Agents of traveling companies and individuals are invited to call at the office of the *New York Dramatic Mirror*, 220 Broadway, to make arrangements to reach our orchestra 20 days.

#### BRAINS IN CLOUDS.

**A. TURNER DAVIS** (G. H. Tracy, mgr.): San Jose, Cal., Feb. 20-22. Salina 22. Monterey 23. Hollister 23. San Jose, San Francisco 24-25. March 1.

**ALICE JONES** (Charles E. Davis): Steubenville, O. Feb. 20-22. Liverpool 23. Johnstown, Pa. 23. Altoona 24. Lock Haven 25. Williamsport 27. Scranton 28. Dingbushon, N. Y. March 1. Washington, D. C. 2.

**A. F. PARK** (Edmond R. Hanson, mgr.): Kansas City, Mo., Feb. 20-22. Denver, Col. 23.

**ALICE PORTER** (Augustus Piton, mgr.): Willingboro, N. J. Feb. 20-22.

**ALICE REEDICLUFF** (Portland, Ore.): Feb. 6-10.

**A. H. DAVIS** (Mrs. Zosiner, manager): Omaha, Neb. Feb. 20-22. Lincoln 23. St. Joseph, Mo. 24. Des Moines 25. Iowa City 26. Cedar Rapids 27. Sioux City 28. Indianapolis 29. Indianapolis, Ind. 6.

**ALICE REED** (Northern Lincoln J. Carter, mgr.): Dayton, O. Feb. 20-22. Columbus 23-25. Indianapolis, Ind. 6.

**ALICE ROBINSON** (Lincoln J. Carter, mgr.): Lincoln Harbor, Mich., Feb. 21. Niles 22. Michigan City, Ind. 23. La Porte 24. Kankakee, Ill. 25. Englewood 27. South Bend, Ind. 28. March 1. Goshen 2. Kendallville 3. Adrian, Mich. 4. Detroit 6-8.

**ALICE ROMAN** (Allen Benedict, mgr.): Port Huron, Mich., Feb. 21. Bay City 22. E. Saginaw 23. St. Louis 24. Milwaukee 25. Milwaukee 27. Big Rapids 28. Ionia, Grand Haven 29. Allegan 3.

**ALICE PAYPAL** (S. V. Pearson, mgr.): Columbus, O. Feb. 20-22. Wheeling, W. Va. 23-25.

**ALICE WILLIAMS** (George W. June, mgr.): Brooklyn, N. Y. Feb. 20-22.

**ALICE LILLIPUTIAN** (Rosenthal Brothers, mgr.): San Francisco, Cal. Jan. 20-22. Los Angeles 23-25.

**ALICE REDDING-MUCH STANTON** (Hugh Stanton, mgr.): Jamestown, N. Y. Feb. 20-22. Warren, Pa. 23. Titusville 24.

**FRANK DENIS** (W. W. Freeman, mgr.): Leadville, Col. Feb. 21. Grand Junction 22. Salt Lake City, Utah 23-25. San Francisco, Cal. 27. March 1.

**ALICE MATHILDA** (Southern Lincoln J. Carter, mgr.): Dayton, O. Feb. 20-22. Columbus 23-25. Indianapolis, Ind. 6.

**ALICE HORN** (Northern Lincoln J. Carter, mgr.): Lincoln Harbor, Mich., Feb. 21. Niles 22. Michigan City, Ind. 23. La Porte 24. Kankakee, Ill. 25. Englewood 27. South Bend, Ind. 28. March 1. Goshen 2. Kendallville 3. Adrian, Mich. 4. Detroit 6-8.

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**ALICE ROBINSON</b**

**UNCLE TOM'S CABIN** (Doris): Marcelline, Ky., Feb. 20; Boston, O., 22; Huntington, W. Va., 23; Charleston, W. Va., 24; Pittsburgh, O., 25.  
**UNCLE TOM'S CABIN** (Stockwell's): San Francisco, Cal., Feb. 25-26.

**WHITE CROWNS** (A. T. Dawson, mgr.): Dayton, O., Feb. 21; Terre Haute, Ind., 22-23; Chicago, Ill., 24-25; March 4.

**WILSON-JAMES** (Robert Brower, mgr.): Portland, Ore., Feb. 20-21; San Francisco, Calif., 22-23; March 4-5; Altoona, Pa., Feb. 23-25; Philadelphia, March 4-5; Lock Haven 6-12.

**WHITE SLAVE** (Harry Kennedy, manager): New York city Feb. 20-25.

**UNDER THE LEON'S PAW**: Altoona, Pa., Feb. 24; Johnstown 25.

**WALSH WHITFIELD** (W. F. Henderson, mgr.): Canton, O., Feb. 21; Mansfield 22-23; Wooster 24-25; Columbus 26; Mansfield 27; Mt. Vernon 28.

**W.H. CRAVEN** (Joseph Brooks, mgr.): New York city Jan. 20-indefinite.

**WAHL-LEROVSKY** (F. P. Preissert, mgr.): Austin, Minn., Feb. 20-21; Albert Lea 22-25; Waterville 27-28; March 2.

**WALKER DABNEY**: Chicago, Ill., Feb. 21-25.

**WEYBURN** (John Hogarty, mgr.): Cleveland, O., Feb. 20-21; Erie, Pa., 22; Mansfield 23; Youngstown, O., 24; Canton 25; East Liverpool 26; McComb, Pa., March 1; Johnstown 2, Lancaster, N. J., 3; Trenton 4; Brooklyn, N. Y., 6-12.

**WEDDING AND COTTAGE**.

**BOSTONIAN OPERA** (Barnabee, Karl and McDonald, mrs.): Denver, Col., Feb. 20-March 4.

**BOSTON COMIC OPERA** (Emporia, Kans., Feb. 20-25).

**CORINTH OPERA BURLESQUE** (Mrs. Jenny Kimball, manager): Rochester, N. Y., Feb. 20-25; Syracuse 27-28; Utica 29; Johnstown 3, Troy 9-11.

**CALIFORNIA OPERA**: Sacramento, Calif., Feb. 20-25; Visalia 23; Bakersfield 24.

**DE WOLF HOPPER OPERA** (Gen. D. Stevens, mgr.): Chicago, Ill., Feb. 21-25; March 4.

**DEEY BELL OPERA** (J. H. Palmer, manager): Brooklyn, N. Y., Feb. 20-25.

**EMERSON CONCERT**: Napoleon, O., Feb. 21; Toledo 22; Garrettsville 23; Chagrin 24; Ravenna 25; Akron 27-28.

**ERBERT-HOCK TROUBADOURS** (T. Wilmett Eckert, mgr.): Birmingham, Ala., Feb. 21-25; Anniston 26; Gadsden 27; Ft. Payne 28; Chattanooga, Tenn., March 1.

**ERIK HESS SCOTTISH CONCERT** (Paterson Cross, mgr.): Brandon, Man., Feb. 21; Grand Forks, N. D., 22; Crookston, Minn., 23; Bismarck 25.

**FENCING MASHER** (J. M. Hill, mgr.): New York city Nov. 14-Feb. 15.

**FRANCIS WILSON'S COMIC OPERA** (A. H. Casby, mgr.): Rochester, N. Y., Feb. 20-25; Buffalo 23-25.

**GEO. A. SISKER OPERA**: Worcester, Mass., Feb. 20-25.

**ISLE OF CHAMPAGNE** (Thos. Q. Seabrooks): Brooklyn, N. Y., Feb. 20-25.

**JULES-GRAU OPERA**: Nashville, Tenn., Feb. 20-25.

**KATHERINE GERINGER OPERA**: St. John, N. B., Jan. 16-indefinite.

**LILLIUS RUSSELL OPERA** (T. Henry French, mgr.): New York city Dec. 20-indefinite.

**MCGINNIS FAMILY**: Hagerstown, Md., Feb. 20; Martinsburg, W. Va., 21; Frederick, Md., 23; Washington, D. C., 24-25.

**OLIVE MUSIC** (Dr. E. Johnston, manager): San Antonio, Tex., March 8; Galveston 9; Houston 10; Roma Hood OPERA (Barnabee, Karl and McDonald, mrs.): Dallas, Tex., Feb. 20-21; Fort Worth 22-23; Corsicana 24; Austin 25; San Antonio 27, 28; Houston March 1; Galveston 2, 3; New Orleans, La., 4-11.

**REHMEN CONCERT**: Indianapolis, N. H., Feb. 20; Nashville, Newport, Vt., 21; Exeter, N. H., 22; Andover, Mass., 23; Lewiston, Me., 24; Portland March 1; Boston, Mass., 2.

**SCHEIBER SYMPHONY CLUB**: Paducah, Ky., 21; Princeton 22; Henderson 23; Evansville, Ind., 24; Princeton 25; Petersburg 27; Washington 28.

**SHIP BELL RINGERS**: Baltimore, Md., Feb. 20-25.

**THE GOOD TROTTER** (C. B. Mulroney, mgr.): Augusta, Ga., Feb. 21; Athens 22; Atlanta 23-25.

**TORRETT CONCERT**: Cedar Rapids, Ia., Feb. 21; Waterloo 22; Marshalltown 23; Decorah 24.

**WILBUR OPERA**: Boston, Mass., Feb. 20-25.

**YESTERDAY AND YESTERDAY**.

**ADA DIXON**: Paterson, N. J., Feb. 20-25.

**BOSTON NOVELTY** (H. A. Hart, mgr.): Mansfield, O., Feb. 21; Lima 22; Kenton 23; Springfield 24; Hamilton 25; Louisville, Ky., 27-March 4.

**CYR BROTHERS' SPECIALTY**: Oswego, N. Y., Feb. 21; Fulton 22; Syracuse 23, 25.

**C. W. WILLIAMS**: New York city Feb. 20-25.

**CITY SPORTS BURLESQUE**: Chicago, Ill., Feb. 21; March 4.

**CITY CLUB BURLESQUE** (T. E. Misco, mgr.): New York city Feb. 20-25.

**PAY POSTER BURLESQUE**: Harlem, N. Y., Feb. 20-25.

**FIELD'S AND HANSON**: Philadelphia, Pa., Feb. 20-25.

**FRANC FOLLY**: New Haven, Conn., Feb. 20-25.

**FORESTER'S GAETY BURLESQUE**: Fall River, Mass., Feb. 20-25; Portland, Me., 27; March 4.

**FOOTY THIEVES** (Sam T. Jack, mgr.): Pittsburgh, Pa., Feb. 20-25.

**GUS HILL'S NEW YORK STARS** (Gus Hill, mgr.): Detroit, Mich., Feb. 20-25; Toronto, Ont., 27-March 4; Albany, N. Y., 6-11.

**GEORGE DEMOS SPECIALTY**: Philadelphia, Pa., Feb. 20-25.

**GUS HILL NOVELTIES**: Pittsburgh, Pa., Feb. 20-25; Cincinnati, O., 27-March 4; Indianapolis, Ind., 6-11.

**HARRY WILLIAMS' OWN**: New York city, Feb. 20-25; Newark 7; Atheneum (John D. Hopkins, mgr.): Pittsburgh, Pa., Feb. 20-25.

**HARRY WILLIAMS METROPO**: Philadelphia, Pa., Feb. 20-25.

**HOPKINS TRANS-OCEANICS**: Lincoln, Neb., Feb. 20-25; Omaha 26, 27.

**IRWIN BROTHERS' SPECIALTY**: Baltimore, Md., Feb. 20-25.

**LONDON GAETY GIRLS**: Philadelphia, Pa., Feb. 21-25.

**MAT RUSSELL**: Chicago, Ill., Feb. 20-March 1.

**MAT DAVENPORT**: Black River Falls, Wis., Feb. 20-25.

**MAT HOWARD BURLESQUE** (L. E. Misco, mgr.): Providence, R. I., Feb. 20-25.

**MARIE SANGER**: Hoboken, N. J., Feb. 20-25; New York city 27-March 4.

**NIGHT OWLS BURLESQUE** (Robt. Manchester, mgr.): New York city, Feb. 20-25.

**OBRIEUM SPECIALTY**: Cincinnati, O., Feb. 20-25.

**REILLY AND WOODS**: New York City Feb. 20-25; Newark, N. J., 6-11.

**ROSE HILL FOLLY**: Rochester, N. Y., Feb. 20-25.

**RENTZ-SANTLEY BURLESQUE** (Abel Leavitt, mgr.): Boston, Mass., Feb. 20-25.

**SAN DIEGO**: Cincinnati, O., Feb. 20-25; Chicago, Ill., 27-March 2; Cleveland, O., 6-11.

**SEPTON AND GATSON**: Williamsburg, N. Y., Feb. 20-25.

**TONY PASTOR**: New York city Oct. 29-indefinite.

**VICTOR VAUDEVILLE**: Chicago, Ill., Feb. 20-25.

**WEIER AND FIELD'S VAUDEVILLE** (C. F. Cromwell, mgr.): Indianapolis, Ind., Feb. 20-25; Cleveland, O., 27-March 4; New York city 6-11.

**WINDS**.

**AL. G. FIELD'S MINSTRELS**: Winfield, Kans., Feb. 20; Wichita 21; Fort Scott 22; Joplin, Mo., 23; Topeka, Kans., 24; Lawrence 25; Atchison 26; Wichita, Neb., 27; Lincoln 28.

**CLEVELAND** (W. S. Cleveland, mgr.): Denison, Tex., Feb. 21; Tyler 22; Shreveport, La., 23; Monroe 24; Shreveport, Miss., 25.

**LOW DOCKSTENDER**: Hoboken, N. J., Feb. 21-25.

**PRINCIPAL AND WEST** (D. W. Trues, manager): New Orleans, La., Feb. 20-25.

**SPENCER, ALVINO AND GOETZ**: Mouth, Ill., Feb. 20-25; St. Madison, Ia., 22; Keokuk 23; Mt. Pleasant 24; Fairfield 25; Ottumwa 26; Des Moines 27.

**VERGLAND**: Portsmouth, O., Feb. 20; Mayfield, Ky., 21; Cynthia 22; Mt. Sterling 27.

**MINNIE SMITH**.

**SHANTHOLDNER'S EQUINES** (James Albert, mgr.): New Haven, Conn., Feb. 20-25; Bridgeport 27-29.

**BOSTON'S (D. H.) EQUINES** (John C. Patrick, mgr.): Ottawa, Kan., Feb. 24-25; Columbus 27, 28; Gaithersburg, Md., 29; March 1, 2; Joplin, Mo., 3-4; Neosho, Mo.; Webb City, 5, 6; Springfield 9-11.

**CORTON'S DUNKEY CIRCUS**: Pittsburgh, Pa., Feb. 20-25.

**ELI PARKERS** (Lecturer): Bristol, Vt., Feb. 21; Proctorville 22; Mechanics' Falls 23.

**HENRY PURCUS-CIRCUUS**: Philadelphia, Pa., Dec. 9-indefinite.

**HERBERT L. PLINT** (Bosemerist, L. J. Newham, manager): Topeka, Kan., Feb. 20-25; Wichita 27-March 4; Joplin, Mo., 6-11.

**KUE-BURKIN**: San Francisco, Calif., Feb. 21-25; Oakland 22; Stockton 23; Visalia 24; Los Angeles 27.

**PROF. CARPENTER**: Atlanta, Ga., Feb. 20-25.

**PROF. HARRIS**: Omaha, Neb., Feb. 21-25; Beatrice 22; Lincoln 23; Des Moines 24; Chicago, Ill., 27-March 4.

**PROF. POWELL**: Augusta, Me., Feb. 21; Exeter, N. H., 22-25.

**PROF. KELLER**: Wheeling, W. Va., Feb. 21; Beaver Falls, Pa., 22; Oil City 23; Jamestown, N. Y., 24-25.

### DATES AHEAD

[Received too late for classification]

**THOMAS** (Arthur A. Lotte, acting mgr.): Middletown, Ky., 21; Evansville, Ind., 22; Paducah, Ky., 23; Cairo, Ill., 24; Jackson, Tenn., 25; Memphis 27; Shreveport, Miss., 28; Columbus 29; Meridian, Miss., 30; New Orleans, La., 3-11.

**HARRY HUBERT PROUDMAN** (Oliver Judge, manager): Lancaster, Pa., Feb. 21; York 22; Carlisle 23; Lebanon 27; Potstown 28; Reading March 1; Mahanoy City 2; Sunbury 3; Williamsport 4; Shenandoah, Tamaqua 5; March Chunk 6; Scranton 7; Wilkes-Barre 8; Hazleton 11.

**PAULINE HALL OPERA** (George B. McLellan, mgr.): Scranton, Pa., Feb. 21; Reading 22; Allentown 23; Haubstadt 24; Altoona 25; Cleveland, Ohio, 27; Youngstown 28; Canton 29; Wheeling, W. Va., 30; Pittsburgh, Pa., 6-11.

**PROFESSOR J. HAIR** (Illusionist): Hickory, N.C., Feb. 21; Asheville 22-25.

**STUDY THE MAIL CURE** (Carl Brehm, mgr.): Metropolis, Ill., 21; Feb. 22; Harrisburg 23; Meadville 24; Mt. Vernon 25; Litchfield 27; Carrollton 28; Jerryville March 1.

**RIP VAN WINKLE** (Marney and McGovern Singers): Fort Madison, Ia., Feb. 24; Mt. Pleasant 25; Fairfield 26.

**WILFRED CLARKE** (Charles A. Steele, mgr.): Washington, D. C., Feb. 21; Sumter 22; Chester March 1; Salisbury, N. C., 2; Wendell 3; Danville, Va., 4.

**ROYALS** (James Silver, mgr.): Carthage, Mo., Feb. 25; Philadelphia 26; Gouverneur March 1.

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